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## ABSTRACT

This book is a compilation of year-long thematic curriculum units developed and taught by teachers participating in the third Indiana University Artistically Talented Program (ATP). Units for artistically gifted and talented students, grade 4-12, are developed along guidelines which require that they: focus on complex ideas; use themes as organizers; include a variety of concepts not found in the regular classroom; incorporate resources including the study of the lives of creative people and how they solve problems; and employ methodologies used by professionals in the fields of art history, art criticism, aesthetics, sociology, anthropology, and psychology. Processes, products, and learning environments are differentiated to accommodate needs of the artistically gifted student. Two to five units are developed for each of the general themes. Each unit includes suggestions for activities, procedures, evaluation, and resources. The theme "Art and Environments" units are: (1) "Boxes: Private/Public Spaces" (Ursula Andrews); (2) "From Prehistoric Ritual to Present: A Hermeneutics of Prehistoric Symbolism and Our Bodies, Our Environment, Our Traditions, and the Process of 'Ritualizing'" (Fonda Mullins); and (3) "Symbols in Sand" (Charlotte Paul). Units in "Arts and Multicultures" are: (4) "The Human Figure as Expressive Symbolic Form" (Janneth Amos); (5) "Passageways Linking Discoveries: Cultural Ties in the Americas, Inca Indians, Pueblo, Zuni, Navajo, and Mound Builders" (Ann Fetters); (6) "Native American Culture, Art, and Design" (Leah Morgan); and (7) "Understanding Different Cultures Through Their Pottery" (Donald Turner). "Metamorphosis in Art" presents the following units: (8) "Art from Earth" (Karen Chilman); (9) "A Metamorphosis of the Portrait" (Robin Johnson); and (10) "Metamorphosis: Changes in Growth" (Bridgette Savage). The "Social and Political Issues" section contains: (11) "The Power of the Artist" (Joyce Behnke); (12) "Questions About Public Art" (Diana Cole); and (13) "Communication, Ecology, and Social Influences" (Charlotte Schrock). The "Animals and Art" section contains: (14) "Folktales and Fables to See and Hear" (Daron Henry); (15) "Animals in Art" (C. Jane McCauley); and (16) "Birds in Flight" (Jeannette Meridew). The book concludes with two units of "Interrelated Arts": (17) "A Visual Interpretation of Music Through Study of the Violin" (Ania Beczkiewicz); and (18) "Technological Influences in Art" (Raetta Patterson). (MM)



**MAKING A DIFFERENCE:  
DIFFERENTIATED CURRICULUM  
UNITS BY TEACHERS IN THE 1993  
ARTISTICALLY TALENTED  
PROGRAM**

Indiana Department of Education  
Office of Gifted and Talented Programs  
1994

**EDITOR**

**ENID ZIMMERMAN  
ART EDUCATION PROGRAM  
INDIANA UNIVERSITY**

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1994**

# **MAKING A DIFFERENCE: DIFFERENTIATED CURRICULUM UNITS BY TEACHERS IN THE 1993 ARTISTICALLY TALENTED PROGRAM**

## **INTRODUCTION**

|                |                           |   |
|----------------|---------------------------|---|
| Enid Zimmerman | Making a Difference ..... | v |
|----------------|---------------------------|---|

## **ART AND ENVIRONMENTS**

|                |                                                                                                                                                                              |    |
|----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| Ursula Andrews | Boxes: Private/Public Spaces .....                                                                                                                                           | 3  |
| Fonda Mullins  | From Prehistoric Ritual to Present:<br>A Hermeneutics of Prehistoric Symbology and Our<br>Bodies, Our Environment, Our Traditions, and the<br>Process of "Ritualizing" ..... | 12 |
| Charlotte Paul | Symbols In Sand .....                                                                                                                                                        | 16 |

## **ART AND MULTICULTURES**

|               |                                                                                                                                    |    |
|---------------|------------------------------------------------------------------------------------------------------------------------------------|----|
| Janneth Amos  | The Human Figure as an Expressive Symbolic<br>Form .....                                                                           | 29 |
| Ann Feters    | Passageways Linking Discoveries:<br>Cultural Ties in the Americas, Inca Indians, Pueblo,<br>Zuni, Navajo, and Mound Builders ..... | 42 |
| Leah Morgan   | Native American Culture, Art, and Design .....                                                                                     | 56 |
| Donald Turner | Understanding Different Cultures Through Their<br>Pottery .....                                                                    | 63 |

## **METAMORPHOSIS IN ART**

|                  |                                        |    |
|------------------|----------------------------------------|----|
| Karen Chilman    | Art from the Earth .....               | 73 |
| Robin Johnson    | A Metamorphosis of the Portrait .....  | 77 |
| Bridgette Savage | Metamorphosis: Changes in Growth ..... | 91 |

## **SOCIAL AND POLITICAL ISSUES**

|                   |                                                     |     |
|-------------------|-----------------------------------------------------|-----|
| Joyce Behnke      | The Power of the Artist .....                       | 99  |
| Diana Cole        | Questions About Public Art .....                    | 103 |
| Charlotte Schrock | Communication, Ecology, and Social Influences ..... | 109 |



## ANIMALS AND ART

Daron Henry

Folktales and Fables to See and Hear ..... 119

C. Jane McCauley

Animals in Art ..... 122

Jeanette Meridew

Birds in Flight ..... 132

## INTERRELATED ARTS

Ania Beczkiewicz

A Visual Interpretation of Music Through Study of  
the Violin ..... 141

Raetta Patterson

Technological Influences in Art ..... 149

## INTRODUCTION

### Making a Difference Differentiated Curriculum Units by Teachers in the 1993 Artistically Talented Program

Enid Zimmerman

#### 1990-91 ATP

In Summer 1990, twenty teachers from throughout Indiana attended the Indiana University Artistically Talented Program (ATP). These teachers participated in four classes and designed and implemented differentiated curriculum projects in their schools. The four ATP classes were credited toward an Indiana Gifted/Talented Endorsement. This group of teachers was supported to attend the ATP by competitive scholarships from the Indiana Department of Education, and Patricia Stafford, manager of the Office of Gifted/Talented Programs. Recipients received tuition, room and board, textbooks, and instructional resource materials. In Fall, 1990, Gilbert Clark and I, along with these teachers, met voluntarily in Indianapolis and exchanged ideas and demonstrated current projects related to teaching students with art talent.

In spring 1991, these ATP teachers presented their projects at an ATP conference held at Indiana University and attended by teachers, parents, and administrators from throughout Indiana. Reports of projects, designed by the 1990-91 ATP teachers, were published in a conference proceedings (Clark and Zimmerman, 1990) supported by a grant from the Indiana Department of Education, Office of Gifted/Talented Programs.

#### 1992-ATP

In Summer 1992, another group of twenty-two Indiana teachers attended the ATP and participated in two courses credited toward an Indiana Gifted and Talented Endorsement, with two other courses to be offered Summer 1993. From our past decade of experiences with teachers and administrators taking classes at IU about teaching artistically gifted and talented students, Clark, Stafford, and I planned the 1992-93 ATP to focus on building a network of teachers in Indiana who would form a community to inspire one another and, at the same time, become leaders in dissemination of their ideas and practices for teaching students with outstanding art abilities. Not only would these teachers be influencing students with art talent, but they also would be differentiating their art curricula to accommodate to the needs of all students in their classes as well as influencing curriculum and assessment in their school corporations. In Spring 1993, these ATP teachers presented their differentiated, thematic curriculum units at an artistically gifted and talented conference in Lafayette, Indiana. Each unit of instruction was organized around a conceptual theme about art that was integrated with other subjects and focused on multicultural concerns in art education. The units of instruction, created by the 1992-93 ATP teachers, were published in a conference proceedings (Clark & Zimmerman, 1993) supported by a grant from the Indiana Department of Education, Office of Gifted/Talented Programs.

#### 1993-94 ATP

In Summer 1993, eighteen Indiana teachers attended the third Artistically Talented Program on competitive scholarships from the Indiana Department of Education, and Stafford, manager of the Office of Gifted/Talented Programs. Eight teachers, who attended ATP in Summer 1992, returned in Summer 1993 to complete their state Gifted/Talented Endorsements. Gilbert Clark taught a course about characteristics and identification of artistically talented students and I taught a course about teaching strategies and resources for students with high abilities in the visual arts.

The project for the ATP teachers in my course was to develop a differentiated curriculum around a year-long theme for artistically talented students in their art classes. As the ATP teachers began to develop themes for their projects, two, three, or four teachers spontaneously formed cooperative teams based on congruency of their ideas. During the beginning stages of planning their differentiated curricula, the ATP teachers had access to an extensive art education library; as part of their scholarships, they also were able to purchase a number of materials and resources to bring back to their schools.

At the **Indiana Artistically Talented Conference**, in Spring 1994, teams of 1993-94 ATP teachers presented their differentiated curriculum units at an artistically gifted and talented conference in Lafayette, Indiana. To fund this conference, which was coordinated by Sue Carr, Lafayette Gifted and Talented Coordinator, the ATP directors joined forces with the Lafayette School Corporation and combined our grant resources, from the Indiana Department of Education, Office of Gifted/Talented Programs.

### **ATP Alumni Meeting**

Following this conference, forty ATP Alumni from the 1990-91, 1992-93, and 1993-94 groups met, with Clark, Stafford, and I, the day after the 1994 Lafayette Gifted and Talented conference to discuss ways that they might network and continue to work as teams on other projects of common interest. Plans were made to write articles collaboratively; visit each others' schools; travel and study about art and art making at various institutes across the country; present team generated projects at local, state, and national conferences; and meet yearly as an ATP Alumni group. This ATP Alumni Meeting was coordinated by Karen Roach, a graduate student at Indiana University in the Art Education Program.

### **Differentiated Curriculum Units**

The 1993-94 ATP teachers developed differentiated curriculum units related to their project themes. After the ATP classes ended, during the summer of 1993, they continued working on their units. They sent drafts to me for my comments and communicated with other teachers on their teams for additional information and resources. They then taught their differentiated unit lessons to artistically talented students in their classes and rewrote these units based on my suggestions and their actual teaching practice. Maker's (1982) book, **Teaching Models in Education of the Gifted**, was used as a primary source for the ATP curriculum modification projects. General guidelines that influenced the differentiated curriculum modifications were: 1) programs for highly able art students should be qualitatively different from art programs for other students, 2) resources, materials, and opportunities should be offered that are not ordinarily provided in the schools, and 3) differing levels of content, process, products, and learning environments all should be considered when creating more advanced and more sophisticated curriculum units.

Differentiating curricula requires that **content** be modified so that concrete information is used to illustrate abstract concepts and not viewed as an end in itself. Modified content should focus on: 1) complex ideas, 2) themes used as organizers, 3) a variety of concepts not taught in regular classrooms, 4) resources that include study of the lives of creative people and how they solved problems, and 5) methods used by professionals in areas, such as art history, art criticism, aesthetics, sociology, anthropology, and psychology.

**Processes** of learning should be stressed so that higher levels of thinking are developed that encourage use of information to the end of students understanding what to do with what they know. Learning activities should be fast-paced, and open-ended, offer variety, engage students in self-motivated activities that involve them in their own learning, and require students to explain, publicly, processes that led them to arrive at product solutions. Planned group interactions are viewed as important in developing social skills and leadership abilities for artistically talented students.

**Products**, including written reports, artworks, performances, journals, etc., should be designed to resemble the work of professionals in the visual arts. These products should be solutions to real problems based on authentic situations, and student work is to be original and not summaries or copies of the work of others. Final products should be displayed in a public arena to audiences of peers, professionals, community leaders, and the general public.

**Learning environments** that support differentiated curricula include student-centered contexts in which the needs of students supersede those of the teacher. A climate for learning should be established where: 1) students initiate and solve their own problems, 2) new ideas and flexibility are supported, 3) assessments are given to support student improvement, and 4) freedom for students to leave the classroom to do extended projects and research is encouraged.

Adkins, Carr, and Steele's (1992) booklet, **A Practical Approach to Writing Differentiated Curriculum Units**, was used as a guide for ATP teachers to write their differentiated curriculum units. Topics about curriculum found in this publication differentiation by the Indiana Department of Education, Office of Gifted/Talented Education include: narrative description, K-12 district wide student goals, differentiated learner objectives, course concepts/generalizations, unit themes, evaluation, selected resources, and skeletal unit plans.

In this book **Making a Difference** can be found five general themes developed by teams of 1993-94 ATP teachers; within each general theme are two to five differentiated curricula units developed around that theme. These general themes are: 1) Art and Environments, 2) Art and Multicultures, 3) Metamorphosis in Art, 4) Social and Political Issues, 5) Animals in Art, and 6) Interrelated Arts. How well were the 1993-94 K-12 ATP teachers able to meet requirements and guidelines for differentiating curricula for their artistically talented students? Following is evidence of their accomplishments and achievements in attempting and completing this difficult and ground-breaking task. Their success will be evident if other teachers and administrators use some of their ideas in their own classrooms and school districts.

## RESOURCES

Atkins, D., Carr, S., & Steele, K. (1992). *A practical approach to writing differentiated curriculum units*. Indianapolis, IN: Indiana Department of Education, Office of Gifted/Talented Programs.

Clark, G., & Zimmerman, E. (1990). *Programs for artistically talented students: Proceedings of the 1990 artistically talented program conference*. Bloomington, IN: Indiana Department of Education, Office of Gifted/Talented Programs.

Clark, G., & Zimmerman, E. (1993). *A Community of Teachers: Art curriculum units by teachers in the 1992 artistically talented program conference*. Bloomington, IN: Indiana Department of Education, Office of Gifted/Talented Programs.

Maker, C.J. (1982). *Teaching models in education of the gifted*. Austin, TX: Pro-Arts.

# ART AND ENVIRONMENTS





Ursula Andrews  
Lowell High School  
Tri-Creek School Corporation  
Lowell, Indiana



## **UNIT: BOXES: PRIVATE/PUBLIC SPACES**

**Advanced Art (Grades 11-12)  
10 Weeks**

### **NARRATIVE DESCRIPTION**

The eleventh and twelfth grade gifted and talented student in Advanced Art will examine the box from embryo to coffin, as a metaphor for life. The juxtaposition of space, time, and energy, will direct students to find new paradigms for creating art. Through a discovery process, students will evoke new possibilities grounded in real experiences. Students will research the psychology of space, explore construction methods, and find solutions to atypical space and shape relationships. By participating in research activities, students will be tracing objects to their sources, analyzing and examining integral features, and determining the nature of the whole theme of boxes. Students will participate in group activities and group projects. They will produce art work that will be displayed at juried art shows. Furthermore, they will explore the performing arts by attending theater and dance productions. Most importantly, students will be challenged to link personal experiences to their art. By unraveling the past, students will become aware of the present and therefore, determine the future.

### **DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS**

The gifted and talented student will maximize his or her gifted potential by pursuing challenging, differentiated curriculum which will accelerate his or her learning experiences allowing him or her to become an independent yet interactive learner and leader.

The gifted and talented student will consistently utilize critical, logical, analytical, and creative thinking skills to seek original solutions to teacher-and student-directed problems that are timely and realistic.

The gifted and talented student will learn from accelerated methods, materials, and experiences that will prepare him or her to become an independent producer of original and successful products that will satisfy individual and societal needs.

### **DIFFERENTIATED LEARNER OBJECTIVES**

The eleventh and twelfth-grade gifted and talented art student will produce expressive works of three-dimensional art and recognize the role that the visual arts play in the real world and in their lives.

The eleventh and twelfth-grade gifted and talented art student will learn to identify the dynamics of space by making inferences about the third dimension.

The eleventh and twelfth-grade gifted and talented art student will identify, describe, and analyze distinguishing characteristics of form, structure, and style in the visual arts within a variety of cultural and historical contexts.

The eleventh and twelfth-grade gifted and talented art student will evaluate works of art based on critical perception and analysis.

## UNIT CONCEPT/GENERALIZATIONS

Art is a means by which an individual may symbolize his or her culture.

Creative self-expression nurtures students' capacities to deal with the transient condition of their existence.

Art affects our environment and the environment affects our art.

## UNIT THEMES

| Themes                        |                               | Length of Time |
|-------------------------------|-------------------------------|----------------|
| Regions of Space:             | Compact Disc Cover            | One Week       |
|                               | Pebbles In A Box              | One Week       |
|                               | Painted Wooden Sticks         | One Week       |
| Environmental Space/Habitats- | Terrariums                    | One Week       |
|                               | Dry Landscape                 | One Week       |
|                               | Japanese Meditation Gardens   | One Week       |
| Additive Sculpture:           | Playground Designs            | One Week       |
|                               | Three-Dimensional Sculptures  | One Week       |
| Interiors:                    | Box Variations - Time Capsule | One Week       |
|                               | Idea Boxes/Personal Boxes     | One Week       |

•Length of each lesson (50 minutes daily)

## CONTENT OUTLINE

- I. Art is a means by which an individual may symbolize his or her culture.
  - A. From the embryo to the coffin, elements of human culture can be projected by the form of a box.
    1. Contemporary art in boxes calls attention to our reason for being.
      - a. Art is a form of communication.
      - b. Boxes are representations of human experiences.
    2. Boxes can be expressive visions or transformations of an idea.
      - a. Highly personal, these boxes combine the elements of art (shape, line, color, texture, form, mood, and direction).
      - b. The use of found objects has become an integral concept of recycling our environmental waste.
    3. This "box art" form is a departure from the norm.
      - a. It is a reversal of our fear of living and dying.
      - b. We are looking at our cosmos.
      - c. Art is a catalyst for political change.

B. Students can be challenged to develop a sensitivity toward contemporary art.

1. Make a list of unusual subjects and methods from which artists derive their inspirations.
  - a. Dreams or recollections of the past are used.
  - b. Hallucinations, afterimages, reversals, fragmentations, or distortions are other methods used.
2. We will study the social, historical, and political impact of art on some cultures.
  - a. One of the distinguishing characteristics of art is that it expresses different meanings.
  - b. Joseph Cornell's "little worlds in boxes", is an example of personal vision.
  - c. "Fantasy Boxes" are collections of interesting cast-off objects.
  - d. The box format, originated by Henri Breton and Max Ernst, continues with Fernandez Arman, Jean Crotti, Tetsumi Kudo, Lucas Samaras, H.C. Westerman, Robert Rauschenberg, Alphonse Ossorio, Louise Nevelson, George Brecht, and Joseph Cornell.
  - e. Students also will study the European anti-art movement termed **Dada**.

C. Students can build their own monuments.

1. They will be assembling an unlimited variety of materials.
  - a. Chance performs a kind of miracle.
  - b. Form and design in nature are influenced by chance.
  - c. Accidents or chance interventions can be used as creative tools.
2. They will find materials which best define their monuments in time.
  - a. Collect and arrange various objects and articles with your sculpture in mind.
  - b. Manipulate or transform objects and invent ideas.

II. Creative self-expression nurtures the students capacities to deal with the transient condition of their existences.

A. "Personal Space" is juxtaposed with art.

1. Personal objects placed in boxes gives them new meaning.
  - a. In conjunction with other elements they can be a stimulus for creating a symbolic self-portrait.
  - b. Compartmentalize the objects.
  - c. Collect memorabilia and sentimental objects.
2. Placing objects in boxes fixes them in time.
  - a. Create a biographical portrait.
  - b. Identify the objects in your box.
3. Unrelated objects develop a connection.
  - a. Package them in commercial packaging.
  - b. Parody human affairs.

B. Students' personal environments will establish their histories.

1. The students will develop their own list of what they think is important to establish about their family histories.
  - a. Horoscope, ages, pictures, and yearbooks can be used.
  - b. Depict two contrasting sides of your personality.

2. Students will plan a time-capsule.
    - a. Add fear, ecstasy, confusion, and persecution.
    - b. Add a "mirror" of our time.
  3. Students will list factors that influenced their lives.
    - a. Their time-capsules can have mythical or symbolic overtones.
    - b. How would you want to change your life if you could?
- C. Students discuss the music of their generation.
1. Bring in and listen to the music which expresses the topic "boxes".
    - a. Visualize the music as you listen.
    - b. Analyze how you feel when you listen to your music.
    - c. Include signs that indicate images this music inspires.
  2. Create an abstract vision of your song.
    - a. Stimulate your senses with jazz, rock, or classical music.
    - b. Reminisce about sensory pleasures provided by the sounds.

### III. Art affects our environment, and our environment affects our art.

#### A. Environmental space is a reality.

1. We live our lives in enclosed areas.
  - a. Terrariums are enclosed areas which are self-contained.
  - b. The embryo is a self-contained micro-world.
  - c. Our planet is also self-contained.
2. Art and life are a generative essence.
  - a. Components of environmental space are our reality.
  - b. Environmental space is more than meets the eye because subjective information serves to define our spaces.

#### B. Japanese Meditative Gardens allow students a different perspective on "aesthetic" values.

1. Beauty depends on the perspective of the viewer.
  - a. Beauty does not have to express sentiments.
  - b. Beauty can mean change.
2. Progression and variations can all be explained in the context of art.
  - a. Max Bill emphasized the importance of progression.
  - b. The rhythm, the inner logic of sequence and arrangement is the essence of Japanese Meditative Gardens.
  - c. There are different ways of designing something – logic, intuition, serendipity, and sometimes all three.
3. Ambiguity in art is a beginning for exploration.
  - a. As the spectator changes, his or her view changes.
  - b. Art forms which change by the effects of natural phenomena have shown new possibilities.

## DIFFERENTIATED LEARNER ACTIVITIES

### I INTRODUCTORY ACTIVITIES

View and discuss the three-dimensional works of Charles Arnoldi, Dan Lopez, Joseph Cornell, Max Ernst, Marcel Duchamp, and Robert Rauschenberg. Compare and contrast styles, creating a set of traits or characteristics for each style.

Define structure, mass, form, weight, and space.

View and discuss slides on 20th Century Art and 20th Century Sculpture (SVE-Society for Visual Education).

Focus on understanding the "temporal arts" and how occasionally these become distinctly sculptural in intent.

### II DEVELOPMENTAL ACTIVITIES

Brainstorm as a group.

Make a chart to depict box styles.

In a small group discussion, infer why some people get very uncomfortable when discussing boxes and spaces enclosed by boxes.

Illustrate through various examples our need for space. Discuss terms such as "feeling boxed in" and what these terms imply.

Predict future uses for boxes.

Collect various materials for your box assemblages and box collages.

Write a short family history and develop a family tree.

Discuss and define symbols. Examine how we respond to common signs and symbols of our time.

List some of the great monuments built by modern people. Discuss why Lowell, Indiana has no monuments.

Weekly assignments in student journals will review the topics discussed and include drawing assignments which will connect the message with the visual image. Students will draw several examples of large sculptures, monuments, three-dimensional designs, various shapes and patterns, landscape designs, and playground equipment.

### III CULMINATING ACTIVITIES

Create a group sculpture using sticks.

Create a box assemblage which holds either a gift or expresses a sentiment. The sentiment may be symbolic or real.

Organize space with a handful of pebbles and a box.

Create a time capsule, representing each student's personal history with objects arranged in a hierarchy of importance.

Create a box collage that best describes you.

Create a terrarium, a Japanese Meditative Garden, a dry landscape, or kinetic playground equipment.

Design a display case and enter sculptures in the Northern Indiana Art Association (NIAA) juried art show.



## EVALUATION

The students were able to produce expressive three-dimensional art. They learned to recognize the role that the visual arts play in the real world and in their lives. Their work was evaluated by full-group oral critiques and individual formal, written critiques by the art teacher.

The students were able to make inferences about the third dimension and were able to identify the dynamics of space in class discussions and in their journals.

The students were able to identify, describe, and analyze distinguishing characteristics of form, structure, and style. They were assessed by direct observation and in their journals.

The students were able to evaluate works of art based on critical perception and analysis. Students have evaluated each others' work, critiqued the work of the teacher, and of other artists.

## RESOURCES

### TEACHER/STUDENT RESOURCES

Breakthrough: *Avant-Garde artists in Europe and America, 1950-1990*. New York: Rizzoli International Publications, 1991.

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## UNIT OUTLINE: THEMES

|                      |                                                        |
|----------------------|--------------------------------------------------------|
| ENVIRONMENTAL SPACE: | Terrariums, Japanese Gardens, Sand Bags and Sand Boxes |
| PERSONAL SPACE:      | Box Assemblages, Time Capsules, Box Collages           |
| CONFINED SPACE:      | Interiors, Structural Space                            |
| DYNAMICS OF SPACE:   | Three-dimensional Sculpture, Additive Sculpture        |
| SPACE AND MOVEMENT:  | Kinetic Art                                            |

### ENVIRONMENTAL SPACE:

#### TERRARIUMS:

All terrariums have in common an enclosed area into which light can enter but from which warmth and moisture cannot easily escape. Plants breathe in carbon dioxide and breathe out oxygen during the day, then reverse this process at night. Thus, a sealed terrarium is a self-contained microworld in which the atmosphere is recycled by the plants. Students will examine the genre of – cross fertilizing of science and art. They will plant their own bottle garden.

Our second project required a bottle or glass and has geological interest. Students layered gravel, sand, growing media, etc., and developing a layered landscape effect. The container was sealed with wax for permanence.

#### JAPANESE MEDITATIVE GARDEN:

Students will investigate how different cultures perceive space. They will focus on understanding that "aesthetic" experiences depend on the perspective of the viewer and that some things which can be viewed only once can still be considered sculpture. They will assemble their own Japanese garden on a tray or in shadow-box frame.

My goal this year was to maximize the potential of high ability art students by giving them a chance to:

- Investigate.
- Work at different scales.
- Work with different materials.
- Create solutions about space, time and energy.
- Define and manipulate space
- Involve the viewer.
- Consider motion.
- Develop patterns.
- Become aesthetically aware.
- Learn mechanical skills.
- Mirror the philosophy of the community and school.

Judging from the results, I feel this goal has been met.

## BRAINSTORMING IDEAS:

### SPACE, TIME, ENERGY

| SPACE         | TIME              | ENERGY            |
|---------------|-------------------|-------------------|
| time capsule  | tempo             | active work       |
| hat box       | seasons           | integration       |
| music box     | cosmos            | predicament       |
| tool box      | transformation of | music             |
| bread box     | an idea           | sound             |
| suitcase      | prehistoric time  | machines          |
| jewelry box   | medieval times    | games             |
| gift box      | fashion           | to box-up         |
| cages         | time capsule      | boxing            |
| magic box     | dimensions        | kinetic energy    |
| cage          | distance          | potential energy  |
| box car       | intervals         | resistance        |
| trains        | departures        | rotation          |
| planes        | reversals         | measurable energy |
| cars          | universe          | heat              |
| cardboard box | messages          | sunlight          |
| plastic box   | space age         | water             |
| flower box    | rotations         | nuclear           |
| tackle box    | work              | gas               |
| envelopes     | clock             | wind              |
| bottles       | past              | resources         |
| planes        | present           | water             |
| habitat       | infinite          | electronic        |
| camera        |                   |                   |
| jury box      |                   |                   |
| press box     |                   |                   |
| batter box    |                   |                   |
| box seat      |                   |                   |
| box office    |                   |                   |
| music box     |                   |                   |
| houses        |                   |                   |
| windows       |                   |                   |
| rooms         |                   |                   |
| sand box      |                   |                   |

## CONSTRUCTIONS

The box – from embryo to coffin – will serve as a metaphor to direct artistically talented students toward new paradigms for creating art. Through the discovery process, students will evoke new possibilities grounded in real existence. The juxtaposition of space, time, and energy, will provide the elastic framework for this unit. Students will research the psychology of space, survey the impact of sculpture, explore construction methods, and find solutions in atypical space and shape relationships. Furthermore, students will be challenged to link personal experiences to public art. The sometimes intrusive paradox of life brings meaning to their “box” art. The critical element of this unit is making students aware of how space/environment effects their life. This unit is easily integrated with language arts, social science, and industrial arts and limited only by the imagination.

### REGIONS OF SPACE:

#### BOX ASSEMBLAGE:

Each student will create a box assemblage which holds either a gift or expresses a sentiment. The sentiment may be symbolic or real.

In our next project we discussed the instinctive tendency to organize space. Each student was given a handful of pebbles and a box. All they were told to do was to arrange the pebbles in the box. (All of them chose to decorate their box and the pebbles before they arranged them).

### PERSONAL SPACE:

#### TIME CAPSULE:

Each student was given a section of a tube which was to represent their time capsule. On this capsule they were to specify their personal history arranged in a hierarchy of importance.

The second project connected with personal space was developing a box collage which best described them.

### SPACE AND MOVEMENT:

#### KINETIC ART:

Like a good book, sculpture draws the viewer in for a closer look. A three-dimensional object that moves was the most difficult project the students had to do. This project can be refined on many levels of difficulty.



**UNIT: FROM PREHISTORIC RITUAL TO PRESENT:**  
**A HERMENEUTICS OF PREHISTORIC SYMBOLOGY AND**  
**OUR BODIES, OUR ENVIRONMENT, OUR TRADITIONS,**  
**AND THE PROCESS OF "RITUALIZING"**

**Fourth Grade**

**NARRATIVE DESCRIPTION**

The unit theme is the process of "ritualizing". Rituals are events that exist in a moment of time. Rituals are performances and are process. We will examine objects that grew out of the context of the ritual. These objects may be understood fully only within the context in which they were created. The fourth grade students will examine artifacts that were created out of the context of ritual. The cosmology of the Adena and Hopewell Amerindians will be considered. The juxtaposition of the prehistoric Amerindian's cosmology with contemporary environmental/social/moral/historical concerns will be considered. The culmination of experiences will focus upon a celebration of movement, sound, visual maps, masking, environmental sculptures, and totem structures that reflect students' individual/social concerns.

**DIFFERENTIATED DISTRICT-WIDE GOALS**

The high ability student will maximize her or his visual awareness vis-a-via the interaction and participation in a differentiated curriculum which will facilitate the process of her or his growth as an independent yet participating visual thinker.

The high ability student will process teacher and student directed problems utilizing critical, analytical, logical, and creative thinking skills. Ramifications of her or his problem solving will be considered within individual, social, and global contexts.

The high ability student will manipulate materials at a mastery level to reflect her or his grasp of concepts presented.

**DIFFERENTIATED LEARNER OBJECTIVES**

The high ability fourth grade art student will consider ramifications of the Archaeoastronomy of the Adena and Hopewell earth works as they relate to contemporary environmental/social/individual concerns.

The high ability fourth grade art student will examine prehistoric artifacts and process in relation to contextual functions within the individual/social/cosmic order.

The high ability fourth grade art student will familiarize herself or himself with concerns of folklorists as she or he articulates her or his own individual herstories/histories vis-a-via communication with a Native American pen pal.

The high ability fourth grade art student will map an individual motif that emerges from her or his written exchanges as well as her or his visual explorations.

The high ability fourth grade art student will participate in a happening in which she or he articulates individual/clan identities.



## UNIT CONCEPTS/GENERALIZATION

Through our conscious/unconscious process of ritualizing, we order and create the universe within which we exist.

How we perceive our relationship within the context of the universe serves as a point of departure for structuring our experiences.

The scope of our perceptions of ourselves within the context of the universe/clan may reflect aesthetic qualities that define our creative processes.

- Tolerance for others must begin within the personal space that each person inhabits. How we sculpt the landscape we occupy reflects our cosmology. To become a tolerant member of the global village, we must model tolerance as we relate to our earth.

## UNIT THEMES

### THEMES

### LENGTH OF TIME

Adena/Hopewell Cosmology:  
introduced in the portable  
starlab planetarium

one lesson

Adeana/Hopewell Earth works

two lessons

Introduce Journal/pen pal/stories

one lesson

Anasazi Culture and Architecture

three lessons

Sisters of the Anasazi

six lessons

Visiting Native American Artist

one lesson

Spiral motif/Multicultural introduction

four lessons

Visiting Mime artist/Mask dance

one lesson

Clan motif developed

ten lessons

Rhythms of the Global Village

one lesson

Spiral Dance of the Village

Final Event

## EVALUATION

Commitment to task of cultivating a journal/pen pal. Development of an individual/clan motif and an individual costume/mask, and participation in spiral dance happening will be assessed. Evaluations will be based upon involvement as a group member and criteria established during the first lesson that is concerned with individual projects.

## RESOURCES

### TEACHER/STUDENT RESOURCES

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## **UNIT: SYMBOLS IN SAND**

### **Fifth Grade**

#### **NARRATIVE DESCRIPTION**

While playing, young children touch, taste, and form shapes with sand. Sand is the focus of this fifth grade unit; its source, purpose, and use in symbols and customs of different cultures will be studied. Sand as an art medium will be explored and integrated with study of geography, religion, geology, social studies, science, map reading, stained glass, architecture, landscape design, the environment, and earth art.

Cultures that communicate with symbols in sand include Australian Aboriginal people of the Central Desert area, Tibetan monk's Mandalas, Native Navajo North American Indians, and Japanese rock and sand gardens. Most importantly, sand will be used as an art medium for students to express their personal symbols.

#### **DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS**

The high ability student will maximize his or her potential by pursuing challenging, differentiated curriculum which will accelerate his or her learning experiences allowing him or her to become an independent yet interactive learner and leader.

The high ability student will consistently utilize critical, logical, analytical, and creative thinking skills to seek original solutions to teacher-and-student-directed problems that are timely and realistic.

The high ability student will learn from accelerated methods, materials, and experiences that will prepare him or her to become an independent producer of original and successful products that will satisfy individual and societal needs.

#### **DIFFERENTIATED LEARNER OBJECTIVES**

The high ability fifth grade art student will examine and begin to recognize style of symbols used in various cultures.

The high ability fifth grade art student will develop symbols that are personal and relate to his or her environment.

The high ability fifth grade art student will compare different cultures that use sand to express beliefs through symbolism and record these findings in art journals.

The high ability fifth grade art student will refine skills necessary for making natural and commercial colored sand to be used in their personal sandpaintings.

The high ability fifth grade art student will study dot paintings from the Central Desert area of Australia and compare them to a local map of Greene County.

## UNIT CONCEPTS/GENERALIZATIONS

From play children begin to understand and make sense of their world.  
Sand is the base for exploring symbols and customs of different cultures.  
The use of sand will be explored and then used as an artistic medium.

## UNIT THEMES

### THEMES

### LENGTH OF LESSON (50 MIN.)

|                                       |              |
|---------------------------------------|--------------|
| Sandbox/Sandblasts/Medieval Castles   | four lessons |
| Stained Glass Rose Windows            | two lessons  |
| Japanese Meditative Gardens           | five lessons |
| Australian Aboriginal Central Desert  | five lessons |
| Native American, Navajo Sandpaintings | four lessons |
| Tibetan Mandalas                      | one lesson   |

## EVALUATION

Each student will create a sketch book that includes personal thoughts and lists of what is presently important in their lives. Each student will make a visual display that shows he or she is able to prioritize and create outline symbols in a composition of choice. Each student will be able to use acrylic paint and various dowel rods to complete a personal dot painting.

Each student will know where they live, identify their home site on a local map, and write directions to their home from fire house, police station, and hospital.

Each student will design a house plan that includes essential rooms, drawn to 1/4th inch scale, that includes furniture, windows, doors, and hallways. Each student will create a landscape design around the house plan, that may include a Japanese rock garden. Each student will be able to use a ruler or tape measure accurately.

Each student will be able to list and then create a sandpainting in a symbolic manner, that expresses feelings they presently have about themselves. Each student will create a bilateral symmetrical design or use compositional elements similar to Navajo Indian sandpainting.

Each student will organize and design a miniature sand garden with patterns and forms similar to those found in a Japanese garden.



## BRIEF OUTLINE

note: (\*) implies more than one session maybe required for activity

### I Sandcastles/Medieval Castles

#### A. Introduction and discussion of experiences with sand and uses of sand.

- \* 1. Limestone hand sculpture/slides of sculpture-ancient to present.
  - a. prepare plaster, and pour enough into hands of students while their fingers are locked and positioned in unusual forms.
  - \* b. the sculpture is painted with watercolors/review color.
- 2. Explore Medieval History
  - a. Castles and churches
  - b. Stained Glass/Rose window/Contemporary architectural glass
- \* 1. Rose window, cut round snowflake, radial symmetry, color and cellophane, on black construction paper. Laminate.

### II Japanese Sand/Rock Garden

#### A. Introduction, discussion of culture.

- 1. Film about Japanese culture.
- \* 2. Build sandbox in art room/make rakes/find proper size stones for the sandbox.
- \* 3. Sketch various designs and patterns around small stones on paper and in sand box, and then glue sand, ground granite, and small stones in place on a 8" x 10" matt board.
- \* 4. Evaluate student art work orally.
- \* 5. Place painted plaster sculpture into sandbox, compare to real stones.

#### B. Contemporary Japanese artists/slides/that use materials from nature.

- 1. Discussion and comparison to historical Japanese arts in film/student view.

### III Australian Dot Paintings

#### A. Introduction, discussion of culture, locate center of Australia on map.

- \* 1. Film/DREAMINGS: Australian Aboriginal Desert Painters. Discussion of differences, similarities of religious practice, family, economy, and beliefs in Dreamings compared to the Christian bible.
- 2. Compare dot painting (as a map or means of moving from one location to another) to state and county maps of Indiana. Discuss how we use local landmarks, caves, springs, creeks, and trees to navigate in our landscape. Compare this information to information shown in the dot painting.
- 3. Many Aboriginal people depend on drawings instead of written words to teach their young. Landmarks take the form of anthills, mounds or rocks, particular plants, and animal habitats. Knowing the location of these areas enabled Aboriginal peoples to cross the desert, with food and water sources, without becoming lost. Stories of ancestors and special places are referred to as DREAMINGS and are drawn in the sand during Aboriginal ceremonies and story telling.
- 4. Discuss the importance of being able to communicate information about places; discuss how adults in the United States and Australia communicate to their young.

- \* 5. With parents' help, write directions to home from Police station, local fire station, and hospital. Laminate and keep information near the telephone.

#### **IV Maori: New Zealand: Birthday ceremony**

- A. Introduction and discussion of a Maori, New Zealand birthday ceremony, that involves clearing a space of earth as long as you are tall and as wide as your arms will reach. Inviting friend and religious leader to witness your drawing.
- \* 1. Meditate, then draw the following shapes in outline form on large paper (home, flower, path, mountain, snake, tree, butterfly, bird).

#### **V Personal Dot Painting**

- \* A. List things, places, and people that are important to you presently.
  - 1. Draw outlines of the most important things and compose a picture on 8" x 10" paper.
  - 2. Demonstrate how to use acrylic paint with dowel rods for dot painting, (students will dot around their personal symbols).
- \* B. On large 9' x 12' map of the schools' three townships, locate and mark each students' home, roads, highways, creeks, springs, cemeteries, animal runs (deer, rabbit etc.), and unusual historical or present landmarks.
  - 1. Each student will draw a personal symbol on large map at the point of their home site. The class will then dot around each of these symbols. The final painting will become a permanent school art work.

#### **VI Native American Indians**

- A. Create a Cheyenne Medicine wheel with rocks on floor, in center of room.
  - 1. Introduce a discussion with emphasis on North-buffalo-wisdom, West-bear-introspection, South-mouse-innocence, and East-Eagle-ability to see clearly.
  - \* a. Discuss how the Cheyenne believe one must experience four characteristics to be complete. List personal insights as to what characteristic we presently see within ourselves.
  - b. Discuss how thoughts and feelings can be symbolized with shapes, patterns, or colors. Create outline drawings of these symbols.
- B. Navajo Sand Paintings
  - 1. When a person from Navajo nation has a mental or physical problem, it prohibits the person from "Walking in Beauty". The tribe gathers and a sandpainting is created for this person. Symbols of their tribe are created in sand and then destroyed after the ceremony.
    - a. Discuss how our tribe or family also gather around one that is mentally or physically ill, either at a hospital or home or by staying in touch by telephone.
  - \* 2. Discuss how we could create sand from the rocks in our creek beds.
    - a. Have large stones in the art room and allow students to grind pebbles of various colors for their sand paintings.
  - \* 3. Sketch personal symbols, on a 5" x 7" matt board, and cover the symbols with sand.
    - a. Compare commercial sand, colored silica sand, and our ground local sandstone.

- b. Grind, examine, and explore the mineral content of different colored stones found in local creek beds.

C. Indian Mounds (lesson for future)

## VII Tibetan Mandala

### A. Film

1. Discussion of Tibetan symbols. Compare these symbols to symbols from previous cultures.
  - a. Discuss why many cultures destroy sandpaintings after a special ceremony. Explore why we in the West have a difficult time understanding and accepting the destruction of the sandpaintings; we tend to cling to or preserve things we create or buy.
  - b. Discuss the value and importance of appreciating differences and similarities of the cultures we have studied.

## RESOURCES

### TEACHER/STUDENT RESOURCES

FILM: *DREAMINGS: Australian Aboriginal Desert Painters*  
*DAMYO: Japanese Pen & Sword*  
*TIBETAN: Mandala*

### JAPAN

Saito, Katsuo & Sada Jiwada. *Magic of trees & stones: Secrets of Japanese gardening*. New York: Japan Trading, 1964.

Soseki, Muso. *Sun at Midnight: Poems and sermons by Muso S. W. W. Merwin & Soiksi, Shigimats*. San Francisco: North Point Press, 1989.

Seike, Kiyoshi, Kudo, Masanobu, & Engel, David, H. *A Japanese Touch for Your Garden*. New York, Kodansha International, 1980.

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Rosemary Crumlin/Anthony Knight. *Aboriginal Art and Spirituality*. Collins Dove. (ISBN 0-85924-998-0)

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Congdon-Martin, Douglas. *The Navajo Art of Sandpainting*.

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## **SKELETAL UNIT PLAN:**

### **AUSTRALIAN ABORIGINAL CENTRAL DESERT**

**Fifth Grade Art  
5 Weeks**

#### **DIFFERENTIATED LEARNER OBJECTIVES**

The fifth grade high ability art students will study the Australian Aboriginal people of the Central Desert area. The main focus of their exploration will be their use of sand in ceremonies and how their beliefs have been passed on for over forty thousand years, from one generation to the next in oral history. Aboriginal beliefs, sometimes referred to as 'Dreamings', tell of their spiritual ancestors that are one with geological formations that exist in this region. The red desert sand and vegetation are used as a canvas of sorts as each tribal leader recites the ancestral story of the people.

The fifth grade high ability art student will compare Native American and Australian Aboriginal people and their means of preserving their cultures. This discussion will enable students to compare other cultures, including their own, and discuss how beliefs and customs are preserved. In their journals, students will list American customs and draw symbols without words, that communicate about these customs.

The fifth grade high ability art student will explore and discuss the significance of temporariness vs. permanence in art. What motivates people to keep some things and discard others will be discussed.

What historical acts cause Australian tribal leaders to safeguard their ancestral history by seeking more permanent materials? Where is the beauty/power in creating something temporary? Why is this idea about creating temporary objects so difficult for people who come from materialistic cultures to understand? How do people at art or history museums decide what will be preserved and how do their decisions affect us? What are the roles of artists throughout history.

The fifth grade high ability art student will examine the Australian Aboriginal use of sand and vegetation in past ceremonial drawings as compared with the contemporary use of acrylic dot painting on canvas. Students will create symbols (outlines of the shape) of people, things, and places that are important to them and then surround the shape with dots in a sandbox, in an acrylic painting, on a computer using the ULTRAPAINT program, and/or in a sandpainting.

The fifth grade high ability art students, as a group, will examine and compare symbols of four cultures and then record similarities/differences in their art journals.

Students will create one symbol and place it at their home site on a large 5' x 9' canvas, that contains an enlargement of the three townships within our school district. These symbols will be surrounded by dots. Rivers, caves, creeks, lakes, cemeteries, historical landmarks, deer runs, and other unusual features of our county will be marked and then students will surround these areas with dots.

#### **UNIT CONCEPTS/GENERALIZATIONS**

People from the beginning of time have relied on a variety of methods to preserve and symbolize their beliefs and cultures.

Many symbols, once created in and for a particular ceremony or story, which were then destroyed, are now being created in more permanent forms.

Different cultures existing in all areas of the world communicate their beliefs with a variety of symbols. The uniqueness and commonality of style help us identify the cultures in which symbols are created.



## CONTENT OUTLINE

### I Oral history has been used by people to preserve culture and beliefs.

- A. For over 40,000 years, the Australian Aboriginal people have used oral history to preserve their culture and beliefs.
  - 1. In the Western Desert region of Central Australia, people over an area of thousands of miles spoke virtually the same language.
  - 2. Their beliefs expressed visually, (in western terms) are referred to as **Drawings**. Drawings are Ancestral Beings. In that sense, they both come before, and continue to inhere in, present living generations. Their spirits are passed on to their descendants.
    - a. The Drawings sometimes describe the beginning of the world, when Ancestral Beings moved about, forming the landscape and creating plants, animals, and peoples of the known world. These Ancestral Beings also founded the religious ceremonies, marriage rules, food taboos, and other laws of human society.
    - b. Hundreds of Drawings are known across Australia as part of the spiritual identities of those Aborigines who claim them as their ancestral Beings.
    - c. Particular Drawings are emblems of local and group identity and provide the underpinnings of traditional, communal title to the land.
  - 3. In Aboriginal terms, all landscape is someone's home/responsibility.
    - a. Aboriginal art usually is a concentration point for intense religious, political, and family associations with the land.
    - b. Most Aboriginal (art) work represents places, events, and Dreaming characters of Myths.
    - c. Many Aboriginal myths are accounts of ancestors' travels from one site to another, broken frequently by incidents of hunting and gathering food, fighting enemies, and engaging in ceremonies.

### II Central Australian Aboriginal paintings from sand to acrylic.

- A. Aboriginal acrylic paintings began around 1970 in Papunya, with European materials.
  - 1. Mission school teachers supplied men and women with paint and canvas.
    - a. Their stories and depictions always refer to sites where mystical activity is believed to have occurred and where the ancestral power still remains.
    - b. The modern acrylic paintings are similar in form and content to Aboriginal body, rock, and ground paintings. The color palette today is unlimited.
- B. Stark contrast in culture existed in early 20th century. The aboriginals had a meager material lifestyle with rich and complex religious traditions.
- C. Ceremonies were a foundation for painting and focus of much anthropological study.
  - 1. Ground Paintings were created by some desert groups. Men and women had separate ceremonies when creating these ground paintings.
    - a. An area (sometimes many square yards) is flattened and smoothed out, and covered with sand, clay, ochres, and other materials including bird down, hair, and plant fiber which are used to create elaborate designs, incorporating concentric circles, furrowed lines, and raised sculpted forms.
    - b. The design is destroyed during or immediately after the ceremony (compare to Maori/New Zealand, Native American Navajo Indian, Tibetan/Mandala).

2. Sand stories made with hand marks.
  - a. Like ground paintings these sand stories made with hard marks greatly influenced the soon to follow acrylic paintings of this region.
  - b. Concepts such as location, distance, and events through hand marks and designs are made in the sand.
  - c. Acrylic paintings are like conceptual maps, not as we think of maps in terms of strict geographic/geological forms. Sand stories made with hard marks are a combination of the land formations and ancestral beliefs.
3. Descendants of local Aboriginal groups are responsible for a section of the total body of religious knowledge and land sites.
  - a. These mystic tracks cover vast distances, linking dozens of sites and unifying many groups and individuals through shared identity and ritual responsibility.
  - b. Levels of knowledge are determined by age, gender, and position in society through various men's and women's rituals.
  - c. Disputes have arisen in several communities over the issue of artists rights to paint a given ritual design. To not involve the proper people in production of the painting undermines traditional obligations that each person has to perform through particular tasks that ensure that the painting recounts the myth correctly and does not disclose any secret information.
  - d. Disputes may lead to conflict over distribution of money earned from the sale of paintings. All members of the family should share in the monetary distribution.
- D. Discuss museums and the roles they play in shaping the images we have of a culture, including our own.

### III Symbols are created to represent elements found in one's culture.

- A. Many civilizations (some now extinct) developed symbols to record their culture and various aspects of their beliefs.
- B. Compare the cultures previously studied in these units. Describe differences in visual forms and materials used. Reflect on the value of certain creations to different cultures and their people at the time of their creation, and the significance they have made in the history of humankind.

## DIFFERENTIATED LEARNER ACTIVITIES

### I Introductory Activities

Locate Central Australia on a globe, compare the visual geological clues of that region to other areas of Australia, and then describe the area.

View the film DREAMINGS that graphically illustrates the people and the desert region of Central Australia. The artists of the region are the main focus of the film. Discuss the physical conditions of the artists' homes and give a historical perspective of what their lives were like before white people entered their country.

Experiment with sandstone; manipulate and grind a stone against another stone to create colored sand. Using various colors of sandstone, research the mineral content and record findings in journals.

Show slides of contemporary Australian dot painters from various areas and locations of the Central Desert Area. Compare differences and similarities between their paintings.

## II Developmental Activities

Discuss symbols that are found in Central Desert dot paintings. Examine how historically these symbols evolved from ceremonies where bodies, ground, and sand were filled with these same dots and patterns. Discuss the beauty/power in creating something temporary. Draw a dot painting with various shapes and patterns in the sandbox outside. Record how you felt while creating it, and how you will feel when it is destroyed by another or by elements of nature.

Collect various materials from nature and compose a collage on the earth. Observe its deterioration over the following days and record your insights.

Many of the Australian Aboriginal symbols are religious and secret. Discuss the value of a secret, how powerful does it make you feel? When it is shared is the power diluted? How does secrecy breed fear? Write your insights and feeling in your art journal.

Review previous lessons that discuss symbolism. How does one go about creating a symbol? A symbol is simple in form and clearly communicates a message without words. Draw the outline shapes of several items. Display everyone's shapes and symbols. Discuss and compare how this new shape or symbol could be used by others in your family, school, business, church, or other places in your environment.

Grind sandstone and store it in containers. Design a picture that includes up to four symbols of important areas of your life. Create your symbols by means of a simple outline. Fill the shape in with the sand or use acrylic paint on matt board or canvas. In your work be sure to address the negative spaces between the shapes.

## III Culminating Activities

Create a group sand painting. Discuss the format for arranging the symbols on a matt board. So that the size of the matt board can be determined, consider where it will be permanently displayed. Draw outlines of a personal symbol. Fill shapes in with commercial colored sand. Examine and discuss various treatments that could be used in negative spaces. Draw on cooperative group skills and work until a compromised plan is complete.

Create a group dot painting using acrylics. Locate various sticks from nature to create wooden sticks that will be needed to do the painting. Consider how eight symbols from a Maori ceremony were created with outline forms. Combine techniques from various cultures to complete the painting. Each student is to contribute one or more symbols and help in dotting of surrounding areas.

Using ULTRPAINT computer program. Design a dot painting using your symbols. Speculate how a modern Australian Aboriginal artist would feel using a computer to design a painting. Did you find it easier to design your painting with a computer as compared with the sand or acrylic work?

## EVALUATION

Different people have different beliefs and means of recording these beliefs so that the culture will not die. Write a comparison on how various cultures recorded their beliefs. Write about the role of oral history in the cultures studied that include Tibetan, Native American Indian, Maori from New Zealand, and Australian Aboriginal peoples.

The entire class is to list American customs and then without words, draw symbols that communicate these customs. Display symbols. Discuss common symbols in the drawings and describe the differences among the drawings.

All class members will discuss their temporary sand or environmental work of art and read to class members some of their feelings about its destruction. Common feelings and insights will be found. Do creative thinking and consider creating a museum for our school. What would we want to include or exclude in this museum?

Using predetermined criteria, evaluate the sand or acrylic paintings created by students.

Symbols from the four cultures studied in this unit will be displayed. An exhibit exchange with a high school in Northern Indiana is planned, along with an exhibit at Matrix gallery at Indiana University. Individually, the students will be able to recognize different groups and describe differences in their cultures and artwork using vocabulary words that have been introduced during these studies.

# ART AND MULTICULTURES





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## UNIT: THE HUMAN FIGURE AS AN EXPRESSIVE AND SYMBOLIC FORM

### Fifth Grade

The elementary visual art curriculum in the Hammond Public Schools is skeletal in its concept. Although People and Animals are listed as an area of emphasis in the curriculum, there are no real guidelines for putting this emphasis into practice. The rationale was that teachers should not be boxed into specific units that had to be taught at a designated time in a designated manner.

The **Discover Art Series**, by Laura Chapman, was adopted by the Hammond elementary art teachers to supplement the art curriculum. In this series, fifth-grade students are introduced to measuring the face, when drawing, in order to place features more accurately. In another lesson, students are instructed to look at their hands and try to draw what they see. Although these lessons represent a good starting point, they do not offer enough instruction for students who are seriously interested in learning how to draw the human figure.

Another lesson in the series on wire sculpture, using pipecleaners, introduces the concept of the action line of figures and movement. A pantomime game of catch with volunteers "freezing" in motion is part of a lesson that can be used for gesture drawing or to help students pose for papier-mache figures. But none of these isolated exercises provides a comprehensive, in-depth study of the human figure that will enable students to gain confidence and experience necessary to portray, explore, and draw the human figure. It is with these premises in mind that I have chosen to differentiate the study of the human figure for the artistically talent students.

### SUMMARY TABLE

#### UNIT I

| THEME                      | LENGTH OF TIME  |
|----------------------------|-----------------|
| Looking and drawing        | 1 class period  |
| Measuring                  | 1 class period  |
| Foreshortening             | 1 class period  |
| Taking images (Xap camera) | 1 class period  |
| Gesture drawing            | 2 class periods |
| Contour drawing            | 3 class periods |
| Experimenting with color   | 1 class period  |
| Adding color to contour    | 2 class periods |

All drawing lessons will be continued at home in sketchbook/journals

## UNIT II

|                                                          |                 |
|----------------------------------------------------------|-----------------|
| Researching and choosing artifact                        | 2 class periods |
| Producing artifact                                       | 3 class periods |
| Sharing information                                      | 1 class period  |
| Additional time required (after school or during recess) |                 |

## UNIT III

|                                                                    |                 |
|--------------------------------------------------------------------|-----------------|
| Choosing work of a Western World artist                            | 1 class period  |
| Copying work of a Western World artist                             | 2 class periods |
| Creating own expressive work                                       | 2 class periods |
| Discussing expressive work                                         | 1 class period  |
| Additional time required (during recess, after school, or at home) |                 |

## UNIT IV

|                                                          |                 |
|----------------------------------------------------------|-----------------|
| Choosing activity of figures and discussing              | 1 class period  |
| Constructing figures                                     | 6 class periods |
| Additional time required (during recess or after school) |                 |

## THE HUMAN FIGURE AS AN EXPRESSIVE AND SYMBOLIC FORM

### Unit Overview:

1. The students will do an intensive study of the human figure in action and in repose.
2. The students will take a multicultural look at the function of the human figure in the art of Africa (Nigeria and the Congo) and Mexico.
3. The students will look at ways Western artists have used the human figure to make a statement or express an emotion.
4. The students will participate in a culminating activity by constructing several multi-racial, life-size figures from paper mache and wire, that are engaged in an activity.

**Grade Level:** These lessons are prepared for the 5th grade, artistically talented students.

**Learner Characteristics:** These students, who have been identified as artistically talented, will be taken out of their regular classes for 45 minutes once a week. These students are highly motivated and will be willing to stay after school for one extra hour in order to complete this unit.

### UNIT I: OBSERVING AND DRAWING THE HUMAN FIGURE

**Rationale:** The human figure has always played an important role in people's art. In order to draw the figure students must take time to train their eyes to really see the body and all of its parts in action and in inactivity.

**Objective:** Students will be required to keep sketchbook/journals in which they will be encouraged to sketch in order to increase their facility in drawing the human figure. Drawing activities begun in class will be continued and explored in the sketchbook/journals. Students also will record their comments, reflections, and evaluations in their sketchbook/journals. The sketchbook/journals will be collected and returned each week.

1. **Motivational Activities:** Students will look at photographs of people. Students will assume poses of people who appear in the photographs. This will allow the students to see how these same poses look from different views and to experience how the body feels when bending, twisting, or turning.

The following week, the students will look at drawings done by artists such as Jean Ingres and Edgar Degas.

**Time:** 15 minutes

**Teaching Method:** Teacher asks questions. Students observe, participate, and answer.

1. **Lesson Activities:** (Students' Individual Approaches vs Measuring). Students will do a pencil drawing of a student/model, who will assume one of the poses that appear in the photographs. Students dressed similarly will assume the same pose at 5 minute intervals in order that no student will have to pose the entire time. This will allow all students an opportunity to draw.

The following week, the student/model will assume the same pose as the previous week. Students again will take turns posing while other students are sketching. Students will look at the shape of the head and measure as they draw to determine placement of the features. Students will look at the large shapes of the body and divide them into smaller shapes. Students will use pencils to measure how many heads are needed to draw the model. Students will measure to find the midpoint of the figure in order to place the figure appropriately on the paper. Students will find alignments to capture the action of the pose. Students will use comparative measurements to check proportions.

**Time:** 2 class periods

**Teaching Method:** Teacher will have minimum interaction with the students. Teacher will make suggestions only when asked. Through observation, the teacher will be more able to ascertain each student's approach to drawing the human figure.

The following class period, the teacher will introduce measuring using pencil and proportion.

**Clean Up For All Drawing Activities:** About 5 minutes to put away materials and collect drawings that will be kept in students' portfolios.

**Sketchbook/journal Assignment:** Students will practice measuring techniques by asking friends and family to pose for them.

**Evaluation:** Students will compare and contrast their two sketches of the same pose. Students will tell what they liked most and what they liked least about doing the two sketches. Students will tell whether finding the midpoint of the figure and placing guidelines at the top and bottom of the paper cause the size and placement of the figure to change. Teacher and students will decide whether the figure appears more proportionally correct in the second drawing. These and other comments and reflections will be entered into the students' sketchbook/journals.

**Time:** 10 minutes

2. **Motivational Activities:** Teacher will have a student lie down with his or her feet toward the class. Teacher will have students observe the shapes that make up the figure. Teacher will ask students what happened to the oval shape of the face. The teacher will take a glass turning it slowly to show and explain that the more we see the end of something the less we see of the sides.

**Time:** 15 minutes

**Teaching Method:** Discovery – the students will see the shape of the face appear to change when viewed from different angles. Students will see the shape of the glass also seems to change when seen from different points of view.

2. **Lesson Activities:** Foreshortening  
Students, using the measuring knowledge that they have acquired, will draw the student/model in a pose requiring foreshortening. Student/models will continue to take turns posing. Students will use felt-tipped markers to do their drawings.

**Time:** 1 class period

**Teaching Method:** Teacher will introduce the term **foreshortening**. Teacher will explain that foreshortening is like putting the body in perspective. Teacher will explain that the students must depend on their eyes and not on what they know about the shapes of the figure. The teacher will show such works as Manet's *Dead Toreador* and drawings by other artists in which foreshortening is the focus.

**Sketchbook/journal Assignment:** Students will draw someone lying down perhaps reading a book, someone crouching forward as though getting ready to run a race, and one more pose requiring foreshortening.

**Evaluation:** The teacher will ask the students to respond to following questions which are criteria for evaluation. Did they draw the shapes exactly as they saw them? Did they remember to measure? Students will discuss problems they had with distortion of shapes. Students will record answers to these questions in their sketchbook/journals.

The teacher will verbally evaluate each student's work and each week write comments in the students' sketchbook/journals.

**Time:** 15 minutes

3. **Motivational Activities:** Students, using the continuous-action mode of the Xap Camera, will take pictures of other students. These images of students running, bending, dancing, etc. will be put on a monitor in the art room and become models for gesture drawing.

**Time:** 1 class period

**Teaching Method:** Teacher will demonstrate and supervise the use of the camera. Students will volunteer to pose.

3. **Lesson Activity:** Gesture Drawing

One of the student's poses will be displayed on the monitor in a stopped position. Students working on a 12" x 18" manila paper will try to capture the action or the bodily gesture of the pose in a few quick strokes of the conté crayon. After a minute, the pose will be changed. Students will do a series of these one minute gesture drawings and gradually the time will be decreased to 15 seconds. A timer will be used to let them know when their time is up.

During the next class period, the monitor will display students posing in a continual-action mode. Students working on 18" x 24" manila paper using felt-tipped markers will attempt to record the path of the continued movement of the figure in their gesture drawings. The amount of time allotted for the drawing of each pose will be determined by the brief moment that the action is on the monitor.

**Time:** 2 class periods

**Teaching Methods:** The teacher will introduce the term **gesture drawing** as action drawing that tries to capture the movement or energy of the figure. Teacher will demonstrate gesture drawing using the side of the conté crayon.

The following week, the teacher will demonstrate gesture drawing using a felt-tipped marker to build up mass once the line of action has been recorded. The teacher will stress the importance of the process and not the end product. Terms such as **quick**, **sweeping**, and **sketchy** will be used to describe this spontaneous, dynamic drawing process. The teacher will show examples of gesture drawings by artist such as Eugene Delacroix and Andre Wyeth. The teacher will show the painting, "Lease in Motion," by Giacomo Balla and other examples of continual-action mode.

**Sketchbook/Journal Assignment:** Students will continue gesture drawings by sketching action on television, at a sports event, or by sketching someone working, playing, or dancing. It is only by careful observation and much practice, that the students will learn to capture, in a swift and confident manner, the dynamic actions that surround them. The first set of drawings may be done using the side of a pencil, but the second set will be done with a felt-tipped marker.

**Evaluation:** The teacher, along with the students, will look at the drawings to determine whether they have captured the action rather than the pose. They will decide which of their drawings are sketchy, loose, and free. Students will enter comments and reflections in their sketchbook/journals. Students will keep drawings in their portfolios in order to allow them, as well as the teacher, to evaluate their progress and achievements.

**Time:** 15 minutes

4. **Motivational Activities:** Students will view the video-cassette tape of Contour Drawing Part I: Line Alone. This is an excellent video, which explains and demonstrates the use of contour line. Students will be shown additional drawings by Pable Picasso and other artists such as Henri Matisse and Mary Cassatt.

**Time:** 15 minutes

**Teaching Method:** The teacher will introduce the term **contour lines**, lines that artists use to define the edges of forms. Teacher will ask students to describe types of lines in the drawings. Teacher will ask students to follow in the air the lines of one of the drawings.

4. **Lesson Activities:** Contour Drawing

Using felt-tipped markers, students will draw a person sitting and a person standing. Students will look at the model as much as possible only glancing at the paper occasionally.

Students will draw with marker the person seated across from them using the blind contour technique. Students will not look at the paper, but only at the subject.



Students will do continuous-line contour portraits of themselves. Using a marker and looking in the mirror, the students will look and draw, but will not take their marker up to start a new line.

Students will choose a contour drawings done by a well-known artist and working the same size or larger will attempt to duplicate the artist's strokes. Students should note the posture or the stance of the figure as well as the style and drawing tools used by the artist they have chosen to interpret.

**Time:** 3 class periods

**Teaching Method:** Teacher will continue to stress the importance of the process rather than the product. As a design possibility, the teacher will encourage students to accept and enjoy distortions that result from contour drawings. The teacher will urge students to look, look, and look at the model.

**Sketchbook/journal Assignment:** Students will draw family members or friends resting, reading, or watching television. Students may also draw from a photograph or draw themselves while looking in the mirror. Drawing will be done in marker or pen.

**Evaluation:** The teacher will have students ask themselves the following questions. How much of the time was spent looking at the model? Did they draw what they saw, exploring every line and wrinkle, rather than just drawing what they knew? Comments and reflections will be recorded in sketchbook/journals.

The teacher will verbally evaluate each student's work and write weekly comments in the students' sketchbook/journals.

**Time:** 20 minutes

5. **Motivational Activities:** Students will view the video-cassette tape of Contour Drawing Part II: Line Plus Color. Students will experiment with a variety of color media such as watercolors, payons, markers, pastels, and oil crayons on a 12" x 18" paper.

**Time:** 1 class period

**Teaching Method:** The teacher will suggest that students choose a color and discover how it appears in each of the media. The teacher will have the students experiment with creating linear patterns and textures, tones, and value bars. The teacher will ask students to think of colors or color combinations that suggest different moods.

5. **Lesson Activities:** Adding Color to Contour Lines  
The students will choose a contour-line drawing to which they will add color. The students will decide the mood or feeling they wish to convey. The student will choose a medium or use mixed-media.

**Time:** 2 class periods

**Teaching Method:** The teacher will encourage students to experiment with color by blending and mixing. The teacher will demonstrate techniques such as wet brushing, scumbling, crosshatching, and feathering.

**Clean Up:** About 10 minutes to put away the assortment of supplies, remove protective newspaper from the tables, wash paintbrushes, and put artwork on drying racks before placing them in portfolios.

**Evaluation:** The students will write in their sketchbook/journals and then tell the class what they wanted their pictures to express. The students will tell why they chose particular colors and patterns. Students will tell about techniques that they used to accomplish their purposes. The students will tell whether they felt they were successful in expressing the mood or feeling that they intended to portray.

The teacher, as well as students, will determine whether each student was successful by guessing what mood each drawing expresses.

**Time:** 20 minutes

## RESOURCES

### BOOKS

- Borgman, Harry. *Drawing in Pencil*. Watson-Guption Publications. New York. 1981.
- Brommer, Gerald F. *Drawing: Ideas Materials and Techniques*. Davis Publication, Worcester, MA. 1978.
- Clifton, Jack. *The Eye of The Artist*. North Light Publishers, Cincinnati, OH. 1981.
- Dodson, Bert. *Keys to Drawing*. North Light, Cincinnati, OH. 1985.
- Kaupelis, Robert. *Experimental Drawing*. Watson-Guption Publications, New York. 1980.
- Patterson, Robert. *Abstract Concepts of Drawing*. Van Nostrand Reinhold Company, New York. 1983.
- Porter, Albert W. *The Art of Sketching*. Davis Publications, Inc., Worcester, MA. 1977.

### VIDEO CASSETTE

- Educational Dimensions. *Contour Drawing*. Random House Media Company, Stamford, CT. 1987.

## UNIT II: LOOKING AT THE FUNCTION OF THE HUMAN FIGURE IN OTHER CULTURES (Nigeria, the Congo, and Mexico)

**Rationale:** Since our culture shapes our art, students need to know something about the cultures of other lands in order to better appreciate the art of these cultures.

**Objective:** The students will learn the religious and social use of the human figure in Nigerian art, the art of the Congo, and Mexican art. The students will make artifacts of their chosen culture in the manner of that culture.

1. **Motivational Activities:** Students will view short segments of videos cassettes about Nigeria, the Congo, and Mexico. Students will look at a world map and locate these countries. Students will discuss similarities and the differences between the countries. Students will cooperatively research their chosen country. Students will learn how the people in this country live, work, and play. Students also will learn about the land, climate, history, government, economy, religion, and the arts of these countries.

**Time:** 2 class periods

**Teaching Method:** Teacher will ask questions. Teacher will have students divide into groups by choosing a country. Teacher will provide books and periodicals.

1. **Lesson Activities:** Each group will report its findings to the class. Each group will tell how the culture of their chosen country influenced the portrayal of the human figure. Each group will discuss some of the distinguishing characteristics of the artifacts of their chosen culture. Students will design their own artifacts, using a human figure in the manner and style of their chosen culture. Students will sketch ideas for their artifacts and record their group's findings in their sketchbook/journals. Students will choose the media that they will use.

**Time:** 3 class periods and time outside of class

**Teaching Method:** Teacher will assist students as needed in acquiring the necessary tools and materials.

**Clean Up:** 10 minutes to put away supplies.

**Evaluation:** Students will tell about distinguishing characteristics of human figure as found in their artifacts. Students will tell whether they have used a design motif. Students will tell how their artifacts will be used in society. Students will tell for whom these artifacts were made and why. Students will tell whether the artifacts would be considered "art for art sake." These comments will be entered into their sketchbook/journals and used as a part of the final exhibit.

**Time:** 1 class period

## RESOURCES

### BOOKS

- Chiasson, John. *African Journey*. Bradbury Press, New York. 1987.
- D'Amato, Alex and Janet. *African Animals Through African Eyes*. Jullian Messner, New York. 1971.
- Leuzinger, Elsy. *The Art of Africa*. Greystone Press, New York, 1967.
- Leuzinger, Elsy. *The Art of Black Africa*. Rizzoli International Publications, New York. 1979.
- Moulin, Raoul-Jean. *Prehistoric Painting*. Funk and Wagnalls, New York. 1965.
- Musgrove, Margaret. *Ashanti to Zulu African Traditions*. Dial Books for Young Readers, New York. 1976.
- Newton, Douglas. *Masterpieces of Primitive Art*. Alfred A. Knopf, New York. 1978.
- Wahlman, Maude. *Contemporary African Arts*. Field Museum of Natural History, Chicago, Illinois. 1974.
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- Willett, Frank. *Life in The History of West African Sculpture*. McGraw-Hill Book Company, New York. 1967.
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- Geography Department. *Mexico in Pictures*. Lerner Publications, Minneapolis. 1987.
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- Fisher, Leonard Everett. *Pyramid of The Sun, Pyramid of The Moon*. Macmillan, New York. 1988.
- McKissack, Patricia. *Aztec Indians*. Childrens Press, Chicago. 1985.
- Sayer, Chole. *Arts and Crafts of Mexico*. Chronicle Books, San Francisco, CA. 1990.
- Sayer, Chole. *Crafts of Mexico*. Doubleday, Gardern City, NY. 1977.
- Smith, Bradley. *Mexico: A History in Art*. Harper and Row, New York. 1968.
- Steele, Anne. *An Aztec Warrior*. Rourke Enterprises, Vero Beach, Florida. 1988.

**VIDEO CASSETTES**

*Africa: An Introduction*, produced by Wayne Mitchell

*Tribal Designs*, Davis Publications.

*Gente Del Sol*, Davis Publications.

### UNIT III: THE HUMAN FIGURE IN THE ART OF THE WESTERN WORLD

**Rationale:** Artists of the Western World, not unlike artists from other cultures of the past and present, to make a statement have changed the ways they depict the human figure.

**Objective:** Students will learn how and why master artists have changed, rearranged, or distorted the human figure. Students will then make their own personal statements using the human figure.

1. **Motivational Activities:** Students will look at books, reproductions, and posters. Students will choose the work of artists who have intentionally changed or distorted the human figure. The students will learn when and where the artists lived and worked. The students will learn whether the artists were influenced by an art movement and/or making a personal or social statement in their work.

**Time:** 1 class period

**Teaching Method:** Teacher will answer questions. Teacher will refer students to references in order to obtain information.

1. **Lesson Activities:** Students will copy chosen works imitating the style of the artists. Students will choose media that closely simulate the original works.

Students will exhibit their finished works along with the "original" works of art. Students will write about the artists and what was going on in their lives and in their societies. If the artists were a part of an art movement, students will learn about that movement. Students will attempt to discover why the artists chose to distort or change the human figure, and what the artists wanted to express. This information will be recorded in the sketchbook/journals.

**Time:** 2 class periods and after – school time if needed

**Teaching Method:** Teacher will instruct students to try to imagine what the artists might have felt when they created their work. Students will attempt to imitate the style and technique of the artists. If the artists used free, sketchy brush strokes, students will try to imitate the freedom found in the artists' works.

**Evaluation:** The teacher and students will determine whether they captured the moods and expressions of the artists, even if the pictures are not expected to be exact copies. The teacher and students will determine whether or not they were careful observers. Did they measure and look at shapes, both negative and positive, as they drew? Students will record comments and reflections in their sketchbook/journals.

The teacher will make a verbal evaluation of the students' work and write comments in students' sketchbook/journals.

**Time:** 15 minutes

2. **Motivational Activities:** The teacher will display caricatures of faces expressing a variety of emotions. The teacher will also display "The Old Guitarist" by Pablo Picasso and "The Birthday" by Marc Chagall.

**Time:** 15 minutes

**Teaching Method:** The teacher will ask students to tell about the emotion that each caricature depicts. The teacher will ask what features were exaggerated or distorted to emphasize that emotion. Teacher will ask students to compare and contrast the paintings by Picasso and Chagall.



2. **Lesson Activities:** The students will create their own visual statements that express an emotion or a feeling. The students will use distortion and color choice of the human figure to express such emotions as happiness, anger, pain, or grief. Students will not tell other students the emotion that they are depicting. Students will choose the media that they will use. Idea sketches will be done in sketchbook/journals.

**Time:** 2 class periods plus time after school if needed.

**Teaching Method:** Teacher will encourage students to exaggerate shapes and forms and explore lines and colors. Teacher will urge students to experiment.

**Evaluation:** Students will ask the class to guess the emotion that they have attempted to explore. Students will tell how they changed the figure to emphasize that feeling or emotion. Students will tell if they used lines, shapes, or colors in a special way to further emphasize that feeling. Students will record their comments and reflections in their sketchbook/journals.

**Time:** 1 class period

## RESOURCES

- Beck, Audrey Jones. *The Collection of John A. Audrey Jones Beck*. The Museum of Fine Arts, Houston. 1986.
- Chase, Elizabeth A. *Famous Paintings: An Introduction to Art*. Platt and Munk, New York. 1962.
- Copplestone, Trewin. *Modern Art Movements*. Paul Hamlyn, London. 1962.
- Cortenova, Georgia. *Picasso: The Works of Pablo Picasso*. Mallard Press, New York. 1991.
- Doty, Robert. *Will Barnet*. Harry N. Abrams, New York. 1984.
- Hodin, J.P. *Edvard Munch*. Praeger, New York and Washington. 1972.
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- Rennolds, Margaret B. (Ed.). *National Museum of Women in The Arts*. Harry N. Abrams, New York. 1987.
- Raboff, Ernest. *Marc Chagall*. Doubleday, Garden City, NY. 1968.
- Raboff, Ernest. *Pablo Picasso*. Doubleday, Garden City, NY. 1968.

## UNIT IV: CONSTRUCTING STUDENT-SIZE, MULTI-RACIAL FIGURES

**Rationale:** The knowledge that students have acquired depicting the human figure will culminate in construction of a life-sized, three-dimensional form.

**Objective:** Students will design and construct several student-sized multi-racial figures using papier mache and wire.

1. **Motivational Activities:** The students will look at works by artists such as Marisol and Segal. Students will brainstorm about activities that could be portrayed using several multi-racial figures playing or working together. Students will sketch ideas in sketchbook/journals.

**Time:** 1 class period

**Teaching Method:** The teacher and students will talk about getting along with others. Teacher will ask why people of different races sometimes do not get along. Teacher will ask about similarities and differences between peoples from different races. Teacher will ask questions about physical characteristics of racial groups. Teacher will ask whether these racial characteristics are always consistent. After the discussion, the teacher will ask students to assume poses for other students as they sketch their figure groupings. Teacher will have students look at all the sketches and choose ones that will be used in the construction.

1. **Lesson Activities:** Students will begin constructing figures using wooden rectangles for the bases, chicken wire for the form, and newspaper for padding. These figures then will be painted and shellacked.

**Time:** 6 class periods plus 1 hour after school at least once a week for 6 weeks.

**Teaching Method:** Teacher will demonstrate cutting, molding, and joining the chicken wire. Teacher will demonstrate mixing paste for papier maché once the armature is completed.

**Clean Up:** About 10 minutes to clean containers, put away supplies, and move figures.

**Classroom Organization:** Students will divide into groups to construct the figures. Students will be given an area in the room in which to work. Cardboard sheets will be placed on the floor in each area and newspaper will be placed on top. When students are finished working, the figures and cardboard can be easily dragged out of the way.

**Tools and Materials:** chicken wire, thin wire, wire cutters, hammer, heavy-duty staples, rectangles of wood, dowel rods, wood putty, tape, newspaper, paper toweling, glue, yarn, plastic bowls, wallpaper paste, and a self-hardening modeling material.

**Evaluation:** Student groups (using a spokesperson) will tell whether they have captured action in their figures' poses. Groups will tell the worst problems they encountered in constructing their figures and how they solved them. Students will tell whether the figures appear proportionally correct. Students will tell what part of the figure is the most imaginative.

**Time:** 1 class period

## RESOURCES

Kenny, Carla and John B. Kenny. *The Art of Papier Maché*. Chilton Book Company, Philadelphia, 1968.

Meilach, Dona Z. *Papier-Maché Artistry*. Crown, New York, 1971.

Rush, Peter. *Paper Maché: The Art of Modeling in Paper*. Farrar Straus Giroux, New York, 1980.

**Final Day:** Students' portfolios will be reviewed. Students will look at the progress that they have made. Students will fill out the unit evaluation form.

**STUDENT EVALUATION OF THE UNIT  
ON THE HUMAN FIGURE**

1. What experience in the unit helped you most in representing the human figure?

How did it help you?

2. What experience in the unit helped you least?

Why did it help you least?

3. What part of the unit did you enjoy doing most?

Why?

4. What part of the unit did you dislike doing?

Why?

5. If this unit was going to be given to another artistically talented class, how would you change it (perhaps by adding something or changing the way something was taught)?

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## **UNIT: PASSAGEWAYS LINKING DISCOVERIES: CULTURAL TIES IN THE AMERICAS, INCA INDIANS, PUEBLO, ZUNI, NAVAJO, AND MOUND BUILDERS**

### **Fifth Grade**

#### **Unit Overview: Pottery**

Students will investigate the symmetrical and asymmetrical pottery styles sculpted by the Inca Indians of Peru, South America, the Pueblo and Zuni of New Mexico, the Navajo of Arizona, and the Mound Builders of Indiana, Ohio, and Missouri. They also will select and design clay tools that can be made from natural materials from their own environments.

These students will record their discoveries in their sketch book/journals. The research they collect about the tribes they investigate also will be recorded as sketches and statistics. Students may use a variety of media in their journals. Color, though, will be restricted to the colors indicative of the tribes they research.

In addition to the many reference materials that will be available to them, students also will have an opportunity to view two excellent films. They include "Daughters of Anassasi", an interesting film that documents the gathering, mixing, and sculptural techniques of the Pueblo Indians, demonstrated by Lucy Lewis and her daughters Emma and Dorothy. The other film will feature Maria Martinez and her son Pietro. The same pottery procedures in the film about Lucy Lewis also will be identified in this film.

This research and extended development of this pottery unit will provide additional skills and aesthetic development for these high ability students. It will also provide additional information to the entire student body that would be impossible to present in the limited time of the regular art classes.

The purpose for choosing Indian cultures in Boone County is the importance that Indian lore plays in the community. The National Indiana Council holds a yearly Pow Wow in August and the Turning Leaves Festival that is held at the Old Indiana Park in late September have important historical and tourist significance to the community. Until recently, the Chief of the Miami Tribe also lived in Boone County so there is a great interest throughout the community for public school involvement in learning more about Indian cultures. Another important purpose for studying Indian cultures is that the rural setting of Boone County also helps our investigation of the farming techniques that are included in studies in other classes. Many Indian artifacts are available in the community including those of Mayan and Peruvian antiquities.

It is extremely important for anyone who is interested in this kind of cultural investigation, to identify these kinds of resources within his or her community. If you are able to locate one resource person, that one will direct you to others and so on.

### **PASSAGEWAYS LINKING DISCOVERIES: POTTERY UNIT**

**Week 1:** Introduction: Parallelism and comparisons of geographic locations. (i.e. important land forms of Peru, South America, and Indiana, Arizona, New Mexico in North America).

**Week 2:** Explanation of sketch book/journals. Discuss symmetry and asymmetrical pottery forms. Demonstrate drawing and shading techniques with handouts to be kept in journals. Handouts of pottery styles and designs will be given to students of the cultures being studied.

**Week 3:** Students will watch "Daughters of Anassasi" VCR and observe the Pueblo techniques of pottery construction, design, glaze application, and firing. Students will use the remainder of the period to sketch entries in their journals and make designs they will use in their final products.

**Week 4:** Students will use the same methods previously observed in the film to construct a piece of symmetrical pottery. Students will record pottery shapes in their journals and create designs they will incorporate into their pottery designs. Students will observe designs used by the Incas, Pueblo, Zuni, Navajo, and Mound Builders and create their own designs based upon examples they have researched.

**Week 5:** Students will build their own asymmetrical forms using the coil methods that will be demonstrated in the Maria Martinez film that will be shown at this time. In addition, they will create a three dimensional portrait on their pot observing the Moche, Peruvian style of pottery. Students will research other tribes that used similar sculpted styles in their pottery. They will draw examples and record statistics in their sketch book/journals. If students do not complete their projects at this time, they will wrap them in wet paper towels, label them and wrap them in dry cleaner plastic covers.

**Week 6:** Students will unwrap their pottery vessels and complete their forms so that they can dry and be fired. Students will sculpt self-portraits of themselves on their vessels. If students need additional time they will have permission to work on their projects when given a permission by their classroom teachers.

**Week 7:** Students will review slides on Inca designs as well as Pueblo, Zuni, Navajo, and Mound Builders' pottery designs. Students then will review designs they created and glaze their works using traditional colors of these peoples.

**Week 8:** Students will glaze their final self-portrait water vessels to complete their projects.

**Week 9:** Students will use the last meeting to discuss their water vessels and information that they have recorded in their journals. Students will critique their works at this time and share with the class what they feel has been the most interesting aspect of their research and procedural techniques they experienced in the sculptural additions they made to their pottery.

#### **PASSAGEWAYS LINKING DISCOVERIES: WEAVING UNIT**

**Week 1:** Introduction: Geographical features of Peru in South America; and Indiana, Arizona, New Mexico, in North America.

**Week 2:** Explanation of sketch book/journals. Discuss the newly established art library and reference materials available for student use. Preview a slide presentation of textiles and pottery of the above geographic locations.

**Week 3:** Set up a solar energy project for creating dyes to be made of natural materials. Charts will be designed by students to record at hourly intervals, the temperatures of both the weather and that of the dyes. Mr. Akers, Boone County Home Extension Agent will give a presentation to students about poisonous plants.

**Week 4:** Either sheep will be sheared or a film will be located to demonstrate Australia sheep shearing methods. A discussion will ensue about the types of wool produced by sheep, llamas, and goats. Mrs. Jeannine Basquine, who raises angora goats, will be on hand to demonstrate methods of washing and carding wool. Examples of several types and natural colors of wool will be available for students to examine.

**Week 5:** Introduce students to techniques of drop spindle spin. A VCR film of Navajo Indians will be presented to the students so that they can see methods of carding, spinning, and weaving as well as view a Navajo collection of weaving. Students will be asked to investigate and sketch in their journals tools they could use to spin their own fibers. Examples will be available for them to observe and questions they might have will be answered at this time.



**Week 6:** Students will build their own simple wooden looms. Discussion and a demonstration will take place on how to warp the loom. Students will also receive instructions for cutting their own wooden shuttles; but at this time, these shuttles will be provided for each child. Students must bring a hammer and a small zip lock bag for the nails they will need. If they do not complete their work they must complete this assignment at home. They will record questions and information acquired about building their own looms. They also are to record, in their journals, a blue-print of their looms and its dimensions. We will look at examples of Leonardo Da Vinci's sketches of his machines.

**Week 7:** Interlocking loom techniques will be discussed and demonstrated. Students will weave on their looms and use fibers they have spun in order to weave their textiles. They will use naturally spun fibers, as well as fibers that have been dyed with the natural dyes, to weave a simple design that will be interlocked.

**Week 8:** Children will continue weaving their textiles and demonstrations on how to remove their weavings from their looms will be given.

**Week 9:** Students will be given choices as to how they will complete their textiles. They may stain a dowel rod and insert it through the top of the textile as well as the bottom. The other choices they have will be to tie off the bottom to create fringes or they may end the textile without warp threads showing so that the weaving can be framed. These textiles will be displayed in a show case and also used in one-person shows during the Working Art Fair that will be held in April. The Fair will be held for parents and patrons in the community.

### **PASSAGEWAYS LINKING DISCOVERIES: LOOM AND TOOL BUILDING WEAVING**

**OBJECTIVES:** Students will build their own looms and learn techniques of **weaving** using **lea sticks** to create a **shed**, and a **shuttle** to carry the **weft** threads through the **warp** threads to create a **textile**. Students also will learn to **card llama wool**, **spin** the wool to create **fiber** and weave this wool on the **floor loom**. Students will learn about **plain** and **twill patterns**.

**MATERIALS:** Students will use 4, 12" long x 2" wide x 1 1/2" thick pieces of white pine nailed with 1 1/4" nails at the centered corners. **Two nails** can be used at opposite corners and **one nail** at the other two opposite ends. A **ruler** is then squared, and beginning at the two inch mark, students are to measure every 1/2" to the 10" mark. The two inches at each end are to remain unruled. This will allow the looms to be easily stacked for storage. Check with the lumber center to see if you can save money by having your lumber **ripped**.

When the frames for the looms have been completed and measured, students will nail 1" nails into the two ends that have been measured at two inch intervals. Next students are to use a heavy string to tie on the warp. Kite string will do as long as it is heavy enough. Tie the string in a knot on the first nail leaving approximately three pieces of the string which will be sewn back into the textile when it is removed from the loom. Wind the string back and forth from nail to nail until the last nail has been reached. Tie the string on to the last nail with a knot and leave the same length of string. You will now need to tie a another string to the first nail at each end and wind the string individually around every nail-knot at the other end. Remind students that if they are **left-handed** it would be **easier** for them to **begin on the right side and move to the left**. The string around each individual nail will allow a safety measure to keep the first warp ends from slipping off the nails. **Shuttles** and **lea sticks** can be cut from **molding**. The **lea sticks** work well if they have been **beveled** by placing each end over a **belt sander**.

**PROCEDURES:** Students will begin weaving by inserting two lea sticks through opposite warp threads. They will lift the first lea stick on its edge to create a shed. The shuttle then will be pushed through the shed which will carry the weft thread through the warp. The shuttle then will be replaced to its original position and will be used as the reed on a floor loom and the weft will be pushed in place. Remind students that when they put the weft thread in, it should be positioned at an angle. This will allow enough slack in the weft to keep it from fulling the warp thread in on the sides. The salvage edge of the textile then will remain vertical. The first lea stick is then removed with the next lea stick up, but do not remove it. Re-insert the first lea stick under the original opposite warp ends and begin the same process. Students will experience procedures used by Native American Indians to create their textiles, learn what these textiles were used for, and what importance they played in their cultures. Examples of Mayan, Inca, and Navajo designs will be shown to the students to demonstrate the artistry and mathematical accomplishments of these cultures.

**EVALUATION:** The final textile project of each student will indicate his or her use of the procedures. The pattern and color combinations will indicate student understanding of weaving processes that were taught. Aesthetic awareness of the beauty of the weaving processes used by the Maya, Inca, and Navajo cultures, as well as the necessity of weaving processes for their existence, will be evaluated in terms of student learning. The carding, spinning, and weaving on the floor loom, will help students realize the automated stages weaving went through until the arrival of card weaving machines that lead to the automated systems used by Henry Ford during industrial revolution in the United States.

### EVALUATION OF LOOM MAKING AND WEAVING UNIT

1. Can you explain the procedures you used to construct the frame of your loom? \_\_\_\_\_  
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2. Have you ever used a hammer to construct anything? If so what did you construct? \_\_\_\_\_  
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3. When you completed the wooden frame of your loom was the structure solid? If not what did you do to make it more secure? \_\_\_\_\_  
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4. Did you measure with a ruler allowing two inches at both ends of the empty warp ends so that your loom will stack with the other looms? If not what should you do? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Did you measure every 1/2" so that you can pound nails at both ends of your looms? If not what should you do? \_\_\_\_\_  
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6. Did you tie on your warp end to the first nail, tie it in a knot, and wind the warp string around each individual nail? Were you able to tie the last end or did you ask another tribe member for assistance? \_\_\_\_\_

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7. Did you insert your lea sticks into the warp, find a shuttle, and wind your weft yarns around the shuttle?

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8. Have you selected colors that you want to use to create the pattern and design of your textile? What colors have you selected? \_\_\_\_\_

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9. Why do you think the Native Americans used the colors that they did in creating their textiles? How are you inspired by the designs they created with the number of colors that they chose? \_\_\_\_\_

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10. Were textiles important to Native Americans? If so can you tell me at least two important uses they played in their cultures? \_\_\_\_\_

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11. Can you tell me what you will do with your textile? Will you display it? What else might you do with it?

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12. Did you use plain weave? Did you interlock? Did you try to use a twill or vertical striped pattern?

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13. Can you explain what a **shed** is? \_\_\_\_\_

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14. Were you able to keep the salvage edge of your textile vertical? If so how did you accomplish this?

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15. Are you happy with your completed textile? Did you enjoy your experience? What would you do differently next time? \_\_\_\_\_

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16. Would you be able to build another loom for yourself without assistance? Would you keep your loom the same size or would you change it? Could you invent your own textile machine using other materials?

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## PASSAGEWAYS LINKING DISCOVERIES: MULTI-CULTURAL MASKS

Fifth Grade Students researched masks of the Americas. Children elected a culture of either North or South America and drew a mask indicative of a particularly cultural group. The drawing they created was to be made on an 12" x 18" drawing paper. They then used newspaper to create an armature for their masks so that they were the same size as their drawings. When the armature was finished, they then needed to use problem solving strategies to complete the additional structure of the mask. Materials used included, plastic containers, cardboard, thread spools, cones, wire, and newspapers. This project was to cost nothing more than the cost of the paint. We received the wall paper glue from a local business and the turkey feathers from a local farmer. Students who decided to use colored feathers were to find ways to purchase their own feathers. They could work together and form partnerships to share the cost or could individually purchase their own colored feathers. They also could share their feathers with others if they so wished.

When the mask structures were completed the students were to research colors that they would use for their masks. If the mask that they chose to draw was found in a black and white illustration, then they were to do research about colors representative of that culture and create a design with those colors.

Fifth graders will be creating a contemporary sculpture out of wire the second semester that will have planes and forms that also will be found in the masks. These masks that they have created will be the foundation for this major sculpture project. The principles and elements of design will be blended with a Multi-Cultural Project that will coincide with a mural that will depict a Peruvian rain forest and architecture of the Inca Indians in traditional dress.

Students will realize that traditional colors and sculptural style of the nations of the Americas are very stylized. They will find that they now can recognize styles of cultures that were inspirations for the masks they created and can identify geographic locations where these nations live. Students will have an aesthetic appreciation of the incredible workmanship and creativity of people responsible for making masks in the styles the students created.

## PASSAGEWAYS LINKING DISCOVERIES: MULTI-CULTURAL MASK-MAKING

**PURPOSE:** Students will do research about Native Indian masks of the Americas. Students will not only research masks, but also be able to find the geographical locations of various Native American tribes. Similarity to the elements and principles of design used by Native American artisans will be a requirement for the students' final designs. Ecology, is an important facet of Native American Indian cultures and limits were placed on the types of materials that could be used in the students' projects. Cost and finance beyond the materials that were on hand in the classroom would have to be handled by the students or a community of students.

**MATERIALS:** The materials that were used for this assignment were materials that were recycled. It was a goal to create products for this assignment without cost to our program except for materials that were on hand in our art department. If students wanted to use **colored feathers**, it was their responsibility to purchase them. Economically they could pool their funds and share their resources in order to have enough materials for their projects. **Turkey feathers** were donated by a local farmer and precautions were taken in order to insure safety and cleanliness for their use. This added a scientific element to our project. The **wall paper glue** for the papier-mâché was donated by a local business. **Cones, thread spools, cardboard, duct tape, masking tape, tempera paint, drawing paper 12" x 18", drawing pencils, yarn, and newspapers** were materials that already were in the classroom.

**PROCEDURES:** Research materials for this project, were a culmination of my personal books and library books from Central and Stokes Libraries, the Frankfort Library, and books received through inner-library loan from throughout the United States. Children were presented a wealth of materials to choose from to select a nation and an original mask from which to draw inspiration. They were to draw the mask as large as the 12" x 18" drawing paper, recreating the original mask. Students then were to use newspapers to create the shape and size of their drawings. Students could roll, twist, or wad newspapers to create forms to model the shapes needed for their masks. They also could find materials to create shapes they needed or could model them out of found materials. Problem-solving was the mode that directed the students in creating their sculptures. Their shapes were either



taped with masking tape or duct tape depending on the types of materials used or the necessary strength needed for certain areas. If the original design that they used to draw their mask was illustrated in black and white, they were to research colors indicative of that particular tribe and create their designs using the original colors of that tribe.

**EVALUATION:** All students completed their assignments. Not only did they critique their own work, but on-going discussions of the nations and their work carried over in their grade level classes. Students in lower grade levels also were enlightened as they watched the progression of the assignment. Aesthetic awareness of the cultures students studied and their art work were the end-results of this assignment.

### STUDENT EVALUATION OF NATIVE AMERICAN MASK UNIT

1. What is the purpose of your mask? \_\_\_\_\_  
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2. How will your mask be used? Will it hang on a wall or will it be used for a function? \_\_\_\_\_  
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3. The mask you chose to sculpt may have an original design, color combination, or unusual sculptural material. Please describe your mask and indicate what unusual features it has. \_\_\_\_\_  
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4. Tell why you selected your mask. Why did you think it appealed to you artistically? \_\_\_\_\_  
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\_\_\_\_\_
5. Can you explain what sculptural methods you used in order to create the forms for your mask? \_\_\_\_\_  
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6. What materials did you use in addition to the newspaper, tape, and papier maché glue? \_\_\_\_\_  
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7. Did you purchase materials for your mask? Did you share materials with someone in your nation or did you form a partnership and purchase materials in a group? \_\_\_\_\_  
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\_\_\_\_\_
8. Did you use the same colors that were used by Native American artists in recreating your mask or did you use additional colors? \_\_\_\_\_  
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\_\_\_\_\_
9. Explain the most interesting part of the mask lessons. Did you enjoy this project? Are you happy with the results of your final project? How would you change your project if you were to make it again?  
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10. You have found that masks have many uses within a culture. Tell about two of those uses. \_\_\_\_\_  
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11. Tell about the geographic location of the mask that you chose? Write the name of the nation to which the artist that originally sculpted your mask belonged. \_\_\_\_\_  
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## ART JOURNAL EVALUATION CRITERIA AND POINT SYSTEM

| ART JOURNAL CRITERIA      | POSSIBLE POINTS | YOUR POINTS |
|---------------------------|-----------------|-------------|
| Home work assignment      | 15              | _____       |
| Brought homework to class | 10              | _____       |
| Class Assignments         | 20              | _____       |
| Participation             | 5               | _____       |
| Timeline Activities       | 5               | _____       |
| Class Discussion          | 5               | _____       |

### ATTITUDE

|                                                 |    |       |
|-------------------------------------------------|----|-------|
| Helpfulness towards other students in the class | 5  | _____ |
| Open to critique of work                        | 5  | _____ |
| Follows through in criticism                    | 5  | _____ |
| Final project                                   | 5  | _____ |
| Shows knowledge of assignment                   | 10 | _____ |
| Exhibits knowledge of materials chosen          | 5  | _____ |
| Project completed                               | 10 | _____ |

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Leah Morgan  
Orleans Elementary School  
Orleans Community Schools  
Orleans, Indiana

**UNIT: NATIVE AMERICAN  
CULTURE, ARTS, AND DESIGN  
NARRATIVE DESCRIPTION**

**Fourth and Fifth Grades**

**NARRATIVE DESCRIPTION**



Fourth and fifth grade students will be exploring Native American culture, arts, and design. Ground work for these projects will have been presented in third, fourth, and fifth grade social studies units within their regular classrooms. During the previous year, students studied the "West" including westward expansion of the United States, American art of the 1700s, 1800s and 1900s, deserts including flora and fauna, a short unit on Native Americans, and early architecture including log cabins and early style towns.

Students will be studying Native American cultures including the great Plains, Southwest, Woodland, Southeast, Northwest, California-Intermountain, and Far North-Arctic regions. Fourth grade students will come as groups with selected skills in science, social studies, or art. These groups will work together with their instructor to explore a specific culture and area of study. Fifth grade students will work independently on projects agreed to by themselves and their instructors.

**DIFFERENTIATED STUDENT GOALS**

Gifted/talented students will maximize their learning by experiencing accelerated and creative enrichment. These experiences will allow them to study in depth aspects of curriculum which are only touched upon in general education.

Gifted/talented students will utilize organized and creative thinking to study and research information pertinent to their learning experiences.

Gifted/talented students will use advanced methods and materials to produce projects as evidence of advanced learning and skills.

Gifted/talented students will utilize integrated interdisciplinary thematic units to study and explore science, social studies, and art.

**DIFFERENTIATED LEARNER OBJECTIVES  
GREAT PLAINS NATIVE AMERICANS**

**1. (Painting and Design)**

- a. The fourth and fifth grade G/T students studying Native American designs and painting will depict signs and symbols that are combined into a successful design for a Plains Indian tepee.
- b. The fourth and fifth grade G/T students in Native American design and painting will understand signs, symbols, and designs important to the Plains Indians and translate them to their own culture.
- c. The fourth and fifth grade G/T student will paint designs and symbols on a full-size Native-American style tepee.

2. **(Science – Social Studies)** Woodland and Southeast Native Americans
  - a. The fourth-fifth grade G/T student will study Woodland and Southeast Woodland Native Americans.
  - b. The fourth-fifth grade G/T student will research and record findings about the Woodland-Southeast way of life, including ways to make natural paint and dye, ways to make natural tools and weapons, ways to produce musical instruments, and means of survival.
  - c. The fourth-fifth grade G/T student will produce a picture, painting, tools, or musical instruments, etc. using natural, found materials from his or her environment.
3. **(Ceramics)** Southwest Native Americans
  - a. The fourth-fifth grade G/T ceramic student will study Native American pottery and clay methods.
  - b. The fourth-fifth grade G/T ceramic student will research Southwest Indians and keep a journal of findings about different tribes and cultures.
  - c. The fourth-fifth grade G/T ceramic student will produce pottery and/or ceramic art, influenced by the art of the Southwest Native Americans, that demonstrates individual interpretations.
4. **(Social Studies – Literature)** California-Intermountain Native Americans
  - a. The fourth-fifth grade G/T student will study the California Intermountain Native Americans.
  - b. The fourth-fifth grade G/T student will study and record in a journal/sketchbook findings about different Native American nations.
  - c. The fourth-fifth grade G/T student will listen to Native American tales and myths and learn to tell a story with props, costumes, etc. or illustrate his or her story in a book.
5. **(Science and 3-Dimensional Art)** Far North-Arctic Native American
  - a. The fourth-fifth grade G/T students will study Native Americans of the Far North, Sub-Arctic regions.
  - b. The fourth-fifth grade G/T students will research and record information on sub-arctic animals and their ways of life. Students will choose one animal to research and report about, in both written and verbal form.
  - c. The fourth-fifth grade G/T student will produce a model of his or her animal in 3-dimensional form using papier-mache, clay, or carving methods, etc. after studying an animal and works of art from the Far North, Subarctic-Arctic Region..
6. **(Social Studies – Drawing)** Northwest Coast Native Americans
  - a. The fourth-fifth grade G/T students will study Northwest Coast Native American tribes and cultures.
  - b. The fourth-fifth grade G/T student will keep a research/sketchbook recording findings and drawings.
  - c. The fourth-fifth grade G/T will develop a project concerning Northwest Coast Native Americans. This open-ended project may be a detailed drawing or design, or a 3-D design, etc. Each student will turn in a project sheet that describes his or her project, including criteria requirements, for approval by the instructor.

### **COURSE CONCEPTS/GENERALIZATIONS**

Native Americans have complex and varied cultures.

Native American cultures vary because of environments and political influences of other cultures.

Native Americans art and design are indicative of varied cultures and environments.

## UNIT THEMES

| THEMES                                       | LENGTH OF TIME |
|----------------------------------------------|----------------|
| 1. Great Plains Native Americans             | 5-6 weeks      |
| 2. Woodland - Southeast Native Americans     | 5-6 weeks      |
| 3. Southwest Native Americans                | 5-6 weeks      |
| 4. California-Intermountain Native Americans | 5-6 weeks      |
| 5. Far North-Arctic Native Americans         | 5-6 weeks      |
| 6. Northwest Coast Native Americans          | 5-6 weeks      |

## EVALUATION

1. Great Plains Native Americans (**Painting and Design**)
  - a. Designs, signs, and symbols depicted by fourth and fifth grade students will be chosen by gifted/talented committee members according to appropriateness for the full size tepee.
  - b. Students will be able to explain in written or verbal form, the importance of signs, symbols, and designs related to the Plains Indians or our own society.
  - c. Painting designs on the tepee will be guided and evaluated as an ongoing process by the art instructor.
2. Woodland and Southeast Native Americans (**Science-Social Studies**)
  - a. Students will show evidence of study and learning by being able to explain who the Woodland and Southeast Native Americans were, where they lived, and their cultures as evidence by questions and answers.
  - b. Students will produce journals of research and findings about natural paint and dyes, tools, weapons, musical instruments, and means of survival.
  - c. Students will display their pictures, paintings tools, musical instruments, etc. produced from natural means during our Native American Day in November. This exhibition will be attended by parents and friends.
3. Southwest Native Americans (**Ceramics-Social Studies**)
  - a. Students will show evidence of knowledge of Native American pottery and clay methods by being able to answer questions and explain pottery methods, as defined by the art instructor.
  - b. Students will produce a journal/sketchbook as evidence of knowledge and findings about Native American nations and cultures.
  - c. Students will display ceramic products, at a local art show, indicative of Southwestern Native American art styles.
4. California-Intermountain (**Social Studies-Literature**)
  - a. Students will be able to tell about a California-Intermountain nation or culture.
  - b. Students will display their journals/sketchbooks during Native American Days or at our Art Fair.
  - c. Students will be able to tell a Native American myth or legend to a group of peers or younger students. Video tapes of their stories will help them self-evaluate their performances. They might alternatively create an illustrated myth or legend in storybook form at the Native American Days Festival or Art Fair.



5. Far North-Arctic Native Americans

- a. Students will be able to tell about cultures and arts of the Far North and/or Arctic Native Americans.
- b. Students will record findings on Far North and/or Arctic Native Americans in a journal and/or research and report on a far northern or arctic animal.
- c. Students will display 3-D animal models and reports in our school and local public libraries.

6. Northwest Coast Native Americans (**Social Studies-Drawing**)

- a. Students will show evidence of knowledge of the Northwest Coast Native Americans by being able to explain their cultures and art when asked about potlatches, totems, etc. by the teacher.
- b. Students will display journal/sketchbooks with research findings and drawings.
- c. Students will display drawings and artworks displaying Northwest Coast Native American style art and/or culture.

**ORLEANS COMMUNITY SCHOOLS  
GIFTED/TALENTED EDUCATION CURRICULUM  
UNIT CONCEPTS/GENERALIZATIONS**

1. Great Plains Native Americans (**Painting and Design**)

- a. Plains Native Americans use specific designs, signs, and symbols for their artworks.
- b. Plains Native American culture is influenced and controlled by environment, natural resources, and influences from other cultures.
- c. The traditional Plains Native American home, a tipi, is architecturally sound and individually and artistically decorated.

2. Woodland-Southeast Native Americans (**Science-Social Studies**)

- a. Woodland-Southeast Native Americans have a specific culture and lifestyle different in many ways from other cultures.
- b. Woodland-Southeast Native American culture/lifestyle is influenced and controlled by environment, natural resources, and influences from other cultures.
- c. The traditional Woodland-Southeast Native American home are huts or hogans produced from natural wood materials in their surroundings. The tools, art works, musical instruments, etc. are also products of their environments.

3. Southwest Native Americans (**Ceramics-Social Studies**)

- a. Native Americans use coil hand-building methods to construct pottery.
- b. Southwest Native Americans live within a desert environment.
- c. Southwest Native Americans live in villages called pueblos and their artwork has Spanish and Mexican influences.

4. California-Intermountain Native Americans (**Social Studies-Literature**)

- a. California-Intermountain Native Americans are influenced by their closeness to water and mountains.
- b. California-Intermountain Native Americans were gatherers of seeds, fruits, and berries. They lived in huts and developed basket-making as an art.
- c. Native Americans explain the earth and happenings through myths and legends handed down from generation to generation.

5. Far North-Arctic Native Americans (**Science – 3-D Art**)

- a. Far North-Arctic Native Americans culture is influenced by the environment. The Far North homes are huts and the Arctic homes may be igloos.
- b. Far North-Arctic animals are products of adapting to a harsh environment.
- c. 3-Dimensional art forms such as carving are products of culture, religion, and environment.

6. Northwest Coast Native Americans (**Social Studies-Drawing**)

- a. Northwest Coast Native Americans live in homes called lodges made from logs and wood splits.
- b. Northwest Coast Native American culture is influenced by their environment.
- c. Northwest Coast Native American art and design use many animals designs.

## RESOURCES

### TEACHER LIST

*Concise Encyclopedia of the American Indian*

Bruce Grant – Wings Books, New York, NY

40 Engelhard Avenue, New Jersey 07001

This Mini – Encyclopedia has over 800 entries with many pen and ink illustrations.

*If Rocks Could Talk* (Book, Video, Poster)

Dale Seymour Publications

Ph. 1-800-1100, P.O. Box 10888, Palo Alto, CA 94303-0879

*Myths & Legends of the Indians of the Southwest*

by Bertha Dutton and Caroline Olin

Bellerophon Books, 36 Anacapa Street, Santa Barbara, CA 93101

*North American Indian Designs for Artists and Craftspeople*

by Eva Wilson, Dover Publications, Inc. New York

31 E. 2nd Street, Mineola, NY 11501

The book contains 364 illustrations with some text from various cultures.

## RESOURCES

### STUDENT LIST

*A Coloring Book of American Indians*

Belterophon Books, 36 Anacapa Street, Santa Barbara, CA 93101

This book has illustrations and narrative from many tribes and portrait by Catlin, Bodmer, etc.

*The Complete How to Book of Indiancraft* – W. Ben Hunt

Collier Books – Macmillan Publishing

866 3rd Avenue, New York, NY 10022

This book shows designs and how to make authentic Indian clothing, crafts, etc.

*The Native Americans – The Indigenous People of North American*

Editorial Consultant – Colin F. Taylor, Technical Consultant – William C. Sturtevant

Salamander Books, London Hodder and Stoughton

Services, P.O. Box 6, Mill Road, Dunton Green, Sevenoaks, Kent TN32XX

This book shows designs and how to make authentic Indian clothing, crafts, etc.

This is an extensive book containing photos, artifacts, and information.

The Wild West in American History — Indians by Leonard J. Matthews.  
Rourke Publications, Inc. Vero, Beach, Florida 32964  
This short book contains color illustrations and history of differing nations, chiefs, and battles.

## RESOURCES

### MAGAZINES

*Indian - Artifact Magazine* - R.D. 1 Box 240, Turbotville, PA 17772  
This is a magazine for the amateur archaeologist and artifact collector.

*Southwest Art* - P.O. Box 53185, Boulder, CO 80321-3185  
This magazine contains many pictures of modern and classical western art mainly in the form of advertisements.

*Wild West* - P.O. Box 385, Mount Morris, IL 61054-7943  
This magazine contains articles about the West and Native Americans. There are abundant western art illustrations.

*Yippy - Yi - Yea* - 8393 E. Holly Road, Holly, MI 48442  
This is a general magazine with features on travel, art, food, etc.

## PROJECT EVALUATION SHEETS

NAME \_\_\_\_\_ GRADE \_\_\_\_\_ YEAR \_\_\_\_\_

PROJECT \_\_\_\_\_

DATE STARTED \_\_\_\_\_ DATE FINISHED \_\_\_\_\_

REPORT EVALUATION: \_\_\_\_\_

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\_\_\_\_\_  
\_\_\_\_\_

SKETCH EVALUATION: \_\_\_\_\_

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PROJECT EVALUATION: \_\_\_\_\_

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\_\_\_\_\_

COMMENTS:

Donald E. Turner  
North Vigo High School  
Terre Haute, Indiana



## UNIT: UNDERSTANDING DIFFERENT CULTURES THROUGH THEIR POTTERY

High School

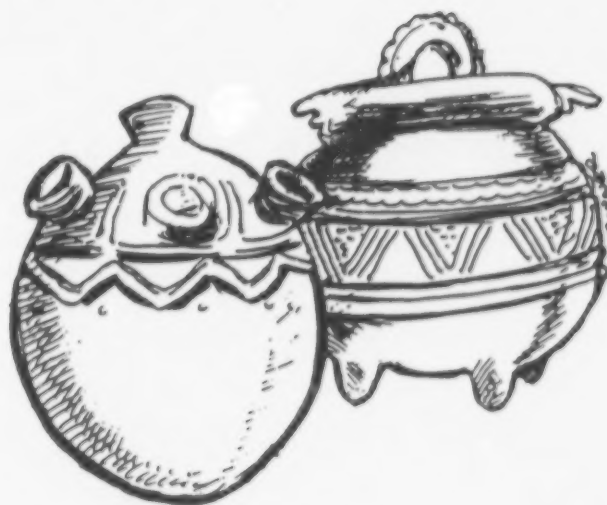
### Unit Overview:

- a. An introduction to pottery
- b. Search for pottery through resources
- c. Creating a pottery vessel can further our understanding of other cultures
- d. Pottery can reflect our own culture

Grade Level: nine through twelve

### Learner Characteristics:

- a. Students are locally identified as gifted and talented in the visual arts





## **AN OVERVIEW OF LESSON 3: CREATING A LARGE CLAY POT AND LESSON 4: POTTERY CAN REFLECT OUR OWN CULTURE**

As students become more aware of the world around them in their teen years they need to learn about diverse people and cultures. This lesson is part of a larger unit designed to meet the needs of talented art students in high school. Students will study selected works of art and artifacts to understand and appreciate differing artistic and historical origins. Students will then create a large clay pot incorporating ideas, techniques, styles, and media learned from their inquiry.

This multi-cultural lesson idea is derived from the author's experience in studying African art in Nigeria. There have been many examples of beautiful pottery made in Nigeria, however, it is only recently that the wealth of Nigerian pottery has come to be understood and valued in western culture. Made without a wheel, fired without a kiln, this most ancient craft, in its most elementary form, has persisted unchanged throughout the centuries. Within the limits of its simple methods, there has been a unique flowering of skill, imagination, versatility, beauty, and individuality.

A major goal of this particular lesson is to expose Nigerian pottery to American students who are interested in new and exciting ways of producing pottery in traditional forms.

### **LESSON 3: CREATING A LARGE CLAY POT**

#### **Lesson Resources:**

1. Journal notes from previous weeks
2. Authentic Pots
3. Teacher made samples

**Rationale:** As a result of student research from the previous lesson, they will be able to create a pot from a Nigerian culture that relates to a specific use. This lesson will help them to better understand and appreciate that particular culture. Understanding the cultural context will help students view Nigerian pottery as more than a curiosity.

#### **Objectives:** Students will:

1. Create a full size 12" pot
2. Combine features from sketches and photographs of actual pots to create their own pot.
3. Be able to discuss the pots' uses and the culture that inspired its creation.

**Motivational activities:** Put one authentic African pot and one teacher and or advanced student made pot on display for class observation and discussion. Have students touch and feel the surfaces of the pots and make observations about the contour of the pieces. Discuss the rim, body, foot, and shoulder of each pot. How does the pot feel when it is held? Are the pots rough or smooth? How does the texture relate to the overall piece? Record impressions in student journals. Share observations with the entire class, if time allows.

**Time:** 25 minutes

**Teaching Method:** Lecture, Demonstration

**Class organization:** Arrange students in small groups to observe and handle samples.

### Lesson Activity:

1. Using the handout on pottery development, students will make a final sketch, in their journals, of the pot they have chosen to make.
2. Transfer this sketch, which will be a minimum of twelve inches in height, to a piece of cardboard; cut a pattern out with a cutting blade or scissors.
3. Save the negative side of the pattern as a guide for stacking the coils of the pot. Save the positive pattern for reference because it is a silhouette of the pot.
4. Teacher to demonstrate the slip and score method of stacking coils to build the pot.
5. After shaping the base of the pot using a circular paper cut-out, teacher demonstrates using a hat pin to cut the clay base from a rolled slab.
6. Teacher demonstration of making a coil, (rope of clay), by rolling the cylinder over an oil cloth.
7. Using the cardboard pattern as a guide, students will begin rolling coils, slip and scoring, and stacking and adhering clay to clay.
8. Using their fingers, the students should then proceed to roll out a series of rope-like coils to be placed one above the other until the desired height and shape of the pot is achieved.
9. Emphasis will be placed upon keeping the coils uniform and joining them properly on both the inside and outside of the pot.
10. Some students may want to smooth out traces of the coils, others may prefer to let the coils show as a textural design. Students are to refer to their journals, and stay with their plans.
11. Students are to cover their "growing" pot with a plastic bag, to insure that it is relatively "air tight" in order to avoid dry out.

**Time:** First week: 40 minutes; second week: 40 minutes with 10 minute clean up; Third week 30 minutes with 10 minute clean up and 20 minute evaluation.

**Teaching Method:** Lecture/Demonstration

### Class Organization:

- a. Put away pottery samples.
- b. Put away pots.
- c. Replace tables.

### Clean-up Activities

**Time:** 15 minutes each class meeting

**Class Organization:** Each student is responsible for caring for his or her own pot and should carry it to a designated storage area. When they are finished working, students are to wash their hands in buckets **not** sinks. No clay shall be left on tables or floors.

### Evaluation Activities:

Students will briefly tell about the culture their pot represents or what culture has influenced some aspect of the design of the pot. After studying the use of Ibo ritual pottery, for example, with its surface decor, students may explain about symbolism related to the Iboculture. Compare pots with sketch of pots in student journals. Ask for questions from the entire class.

**Time:** 15-20 minutes

**Teaching Method:** Discussion

### Materials, Supplies, Tools, Visuals;

- a. cardboard, scissors, hat pins
- b. oil cloth, rolling pins, sponge, plastic trash bags
- c. clay, baby food jars, slip, paper towels
- d. modeling tools, wire loop, wooden paddles
- e. plastic buckets, small bowls

**Additional Notes:**

- a. Student Journal Assignment (outside class): Sketch and make notes on objects, places, or events that represent our own modern culture. Come up with a final surface decoration for your pot that makes a statement about yourself and contemporary culture. No comic book characters please.

## **LESSON 4: POTTERY CAN REFLECT OUR OWN CULTURE**

**Lesson Resources:**

1. All files, books, and prints used in previous lessons.
2. Journal notes from previous lessons and field trips.

**Rationale:** If pottery can reflect other cultures, it also can reflect our own culture. Pottery making can open endless creative possibilities. Making a pot of our own forces us to look at our own culture and ourselves to see what sets us apart from others. Then, we can creatively design a pot that makes a statement about us as a person and the culture in which we live. As we gain insights, a new appreciation will emerge of our culture and ourselves.

**Objectives:**

- a. Students will study about modern day pots and their uses.
- b. Students will sketch ideas for surface treatment of their pots that represent their modern day culture.
- c. Students will use symbols and designs to finish their pots that make a statement about themselves and their culture.

**Motivational Activities:** Each student will share and discuss previous journal assignments. Notes and sketches are to be made of objects, places, and events that represent students' own culture.

**Time:** 15 minutes

**Teaching Method:** Group Discussion

**Class Organization:** Students will have journal assignments ready to share. Tables and room will be set up for a demonstration lesson.

**Lesson Activities:** Demonstrate how to decorate pottery.

- a. A variety of tools can be used to cut into clay to produce decorative effects. This is called incising. In order to cut into the surface the clay, it should be leather hard. A variety of tools such as small knives, pins, combs, and nails, will be shown to students as tools for creating surface decoration.
- b. Various tools can be used to stamp impressions into clay. Many of these tools can be made. Fill a paper cup with plaster. Allow time for drying, carve the end into a desired pattern or design for your stamp. Any object such as modern coins or jewelry will make an impression. Roulettes are used by the Nigerians to roll designs onto pots and are made from dried plants. Roulettes produce repeat patterns.
- c. Glaze, which is ground glass, can be applied in a number of ways including spraying, dipping, or brushing. A wide variety of glazes are shown to the students. Reasons for glazing are discussed and various methods of glazing are demonstrated.
- d. Additionally students are shown the kiln room and the kiln. The teacher explains the purpose of the kiln and how it works. Responsibility for loading and unloading the kiln is to be shared by the students.

**Time:** First week: 25 minutes; Second week: 40 minutes with 15 minutes clean-up; Third week: 30 minutes with 10 minute clean-up and 15 minute evaluation.

**Class Organization:**

Students will cover tables with newspaper when applying glazes. Students are responsible for storing their own pots. Tools must be put away and kept clean.

**Time:** 10 minutes

**Class Organization:** Each student will clean his or her own work station. Unused glaze will be poured back into original jars. Used newspaper and towels are to be put in the trash bin. Brushes should be rinsed in warm soapy water and put away. Pots are brought to the drying rack to await final firing. Students are responsible for carrying their own pots to the designated drying area.

**Evaluation Activities:** A separate class time is to be used to show pots and discuss their meanings. Pass out handouts to be filled out by the students.

**Time:** 10 minutes

**Class Organization:** Make sure all tools, equipment, tables, are placed in original places.

**Materials, Supplies, Tools, Visuals:**

- a. Newspaper (to protect tables)
- b. Brushes for glazing
- c. Spray gun, compressor
- d. Gloss and matte glazes
- e. Paper cups, paper towels
- f. Water bowls
- g. Handouts

1. Your American pot has many symbols and designs which tell about America. Please describe some of symbols you used and what the symbols stand for.

1. Your American pot has many symbols and designs which tell about America. Please describe some of symbols you used and what the symbols stand for.

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

2. Why did you select and how did you use glaze color on your pot? How do the colors represent your ideas?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page.



## EVALUATION OF THE POTTERY UNIT

### NIGERIAN (AFRICAN) POTTERY:

1. How is your pottery to be used? For decoration? For a specific function? Explain.

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2. Your pot may show simplification, exaggeration, and/or abstraction of features and shapes. Write about how you used these ideas in your work.

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3. What other interesting shapes, textures, designs, and lines did you add to your pot?

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Why did you add these features?

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4. You have learned many things about pots and their uses. Please write about two important things you learned.

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5. What did you like best about making your pot?

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6. What would you do differently next time you make a pot?

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### RESOURCES

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# METAMORPHOSIS IN ART



Karen Chilman  
William H. English Middle School  
Scottsburg, Indiana



## UNIT: ART FROM THE EARTH

Sixth, Seventh, and Eighth Grades

Art from the Earth is a unit of study designed for the interested, advanced art student. This unit will be taught during a summer school session that will last three weeks for two hours each day. Students will be chosen to participate in this session by self-nomination, peer/teacher nomination, portfolio review, and interviews. Fifteen students is the maximum number of students participating in this program.

Students will be studying and working with clay bodies based upon the Native American cultures of the Mississippian Era as well as the Hopi and Pueblo of the Southwest. Some students may choose to study another culture, or to work with more contemporary clay bodies. Comparisons will be made in relation to styles of these potters/artists and their artifacts as well as to contemporary art forms made by Native Americans. Books, articles, and actual artifacts found in the Southern Indiana area will be used to introduce these works to the students. A field experience also is planned to the Eiteljorg museum to show artifacts to students. A field experience to my home to conduct a primitive pit fire also will take place.

Underlying themes of this unit will be the permanence and impermanence of these kinds of art works and questioning the importance and relevance of making an art work that is based on a culture or an artist. Clay works lend themselves to this kind of questioning for if they are not fired they return to the earth in their natural states. The clay works of many native cultures (especially from Indiana) are very difficult, if not impossible, to find because they were not made to be permanent; therefore, the question of permanence and impermanence becomes important.

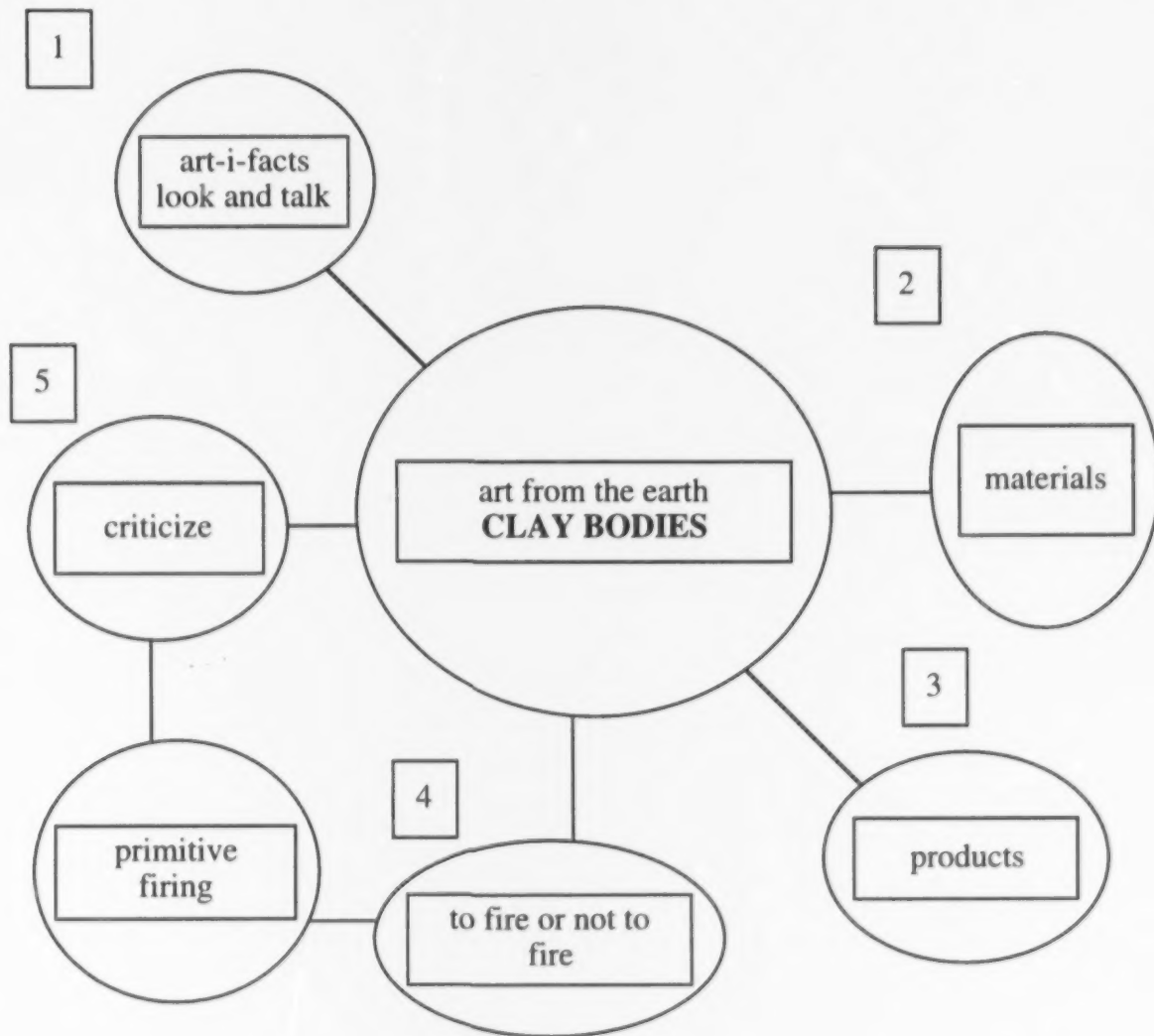
Students will study cultures by looking at visuals and reading written materials I have available. Other materials will be researched by the students. Students will be required to pick a culture upon which to do further research. Students will write a paper about this culture or will produce a video about this culture or a specific artist within the culture.

Students will be guided through various ways of preparing clay from digging their own clay to using pre-mixed clays. This clay experience also lends itself to the question of permanence/impermanence. Are the dug clays as permanent as a more "pure" purchased clay? What must be done to the dug clay to make it more permanent? Is making clay permanent this really necessary? Does it have to be permanent to be "good" art?

Students will use various types of clays to produce clay bodies based on cultures upon which they did their in-depth research. For example, a student may write a paper or produce a video about Hopi artist Nampeyo (1860-1942). The student could choose a clay body that resembled Nampeyo's style to recreate. Students will gain a greater appreciation for the artist(s) as a result of doing this type of work. Each student will share with others their successes and failures through class critiques at the end of this process.

After completion of the work, based upon their chosen culture, each student may choose another artist/culture or a contemporary counterpart to this culture to research or may choose to try his or her own style of making clay bodies. At this point, students will have to arrive at the validity of firing or not firing their pieces to make them permanent or impermanent. For example a student may choose to build a clay bird house. He or she may find it valid to fire this bird house to make it a lasting expression of his or her artistic ability and for the birds to have a place to live long after he or she has died. On the contrary the student may choose to leave the bird house unfired, to be put outside for the birds to use until it goes back to its natural state as part of the earth. These kinds of questions require students to use higher order thinking skills and force them to think about many types of issues.

ART FROM THE EARTH  
concept web





**Discipline: Visual Arts**

Grade Level: 6-8 gifted and talented

Overarching theme title: Permanence/Impermanence-based upon Native American culture clay bodies

Course theme title: Art From the Earth

Length of Unit: Two weeks, four hours per day

**Goals:**

1. To meet the needs of the theme through a DBAE curriculum including art history, aesthetics, art criticism, and art production.
2. Students in Wm. H. English Middle School who are interested in the arts need to develop skills to work independently and cooperatively.
3. Students need to feel a sense of accomplishment both individually and as a part of a group.
4. Students need to develop higher level thinking skills.
5. Students will be able to find advanced content and will prepare advanced products.

**Overarching concepts**

1. People thrive on exploration and discovery.
2. People love learning.
3. People are in a constant search to express their feelings in some manner.
4. Summer school is a place for intensive study based upon a well developed theme.

**Course concepts**

1. Exploration of historical concepts
2. Utilization of resources (ready materials and human resources)
3. Experimentation and practice with media
4. Self-expression
5. Criticism of art works
6. Primitive firing experience

**INTRODUCTION**

Some clayworkers consider their objects made of unfired clay to be complete. They feel that firing would in some way alter the artistic statement. Works of this type are often purposefully left exposed to natural elements. This exposure will eventually return the clay to its original condition. In fact, decomposition is what happens to all unprotected, raw clay objects. (Low Fire, Nigrosh)

**Introductory Activities**

1. View works of art/artifacts from Native American cultures specifically the Mississippian era, but also cover Southwestern arts and contemporary Native American works for comparison and contrast. (Other cultural areas will be shown and chosen if the student wishes). View types and stages of clays. Allow students to feel clays at various stages.
2. Discussions of identifying characteristics of each work.
3. Issues to be addressed throughout class: types of work to be done, written work, production of art work, and personal video.
4. Compare wares and types of art/artifacts through discussion of various cultures.
5. Differences between cultures and their ways of using clays (differences in types of clay and ways of working).

### **Developmental activities (Develop concepts/contents)**

1. Demonstrate and build skills of hand building such as pinch, coil, molds, and slab construction.
2. Obtain materials (ready made materials vs. digging clay). Show and work with different types of materials.
3. Complete one or more works based upon a chosen culture i.e. Southwestern-Hopi, Pueblo, Mississippian era, Adena, and Hopewell contemporary (students also may choose other cultures).
4. To fire or not to fire, the issue of Permanence and Impermanence. Is it necessary to keep art works in order for them to be "art"? Some works will remain unfired to return to the earth (i.e. bird feeders, garden sculpture, utilitarian objects). Students will generate problems related to these concepts.

### **Culminating Activities (Brings about mastery/maintenance, closure, a challenge for the future)**

1. Finalize work on developmental activities.
2. Assess work in a discussion/class critique based upon set criteria (what worked and what did not and why).
3. Field experience to Eiteljorg museum.
4. Display works.
5. Field experience-primitive firing and camp-out at teachers home.

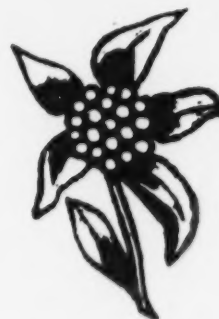
### **Evaluation**

1. Student self-evaluation of work accomplished and an oral or written evaluation of the class.
2. Peer critique-discussion of works completed. Does the work serve the purpose the student meant it to serve? What was learned?

## **RESOURCES**

- Ceramics A Potter's Handbook.* Glenn C. Nelson, (fifth edition). Holt, Rinehart and Winston. 1984.
- Indiana Artifacts of the Midwest.* Lar Hothem. Paducah, KY. 1992.
- Low Fire Other Ways to Work in Clay.* Leon Nigrosh. Davis, Worchester, MA. 1980.
- Scholastic Art.* April/May 1992, Vol. 22 #6. (Featuring Maria Martinez).
- Native American Art and Cultures.* Anne D'Alleva. Davis. 1993.
- Women in American Indian Society.* Rayna Green. Chelsea House Publishers. 1992.
- Introduction to Sculpture.* Department of Ed. Resources, National Gallery of Art, Washington, DC. (Video).
- The World of the American Indian.* National Geographic Society. 1974.
- The American Heritage Book of Indians.* 1961, American Heritage.
- Authentic Indian Designs.* Edited by Maria Naylor, Dover.
- Art of the American Indian Frontier: The Collecting of Chandler and Pohrt.* National Gallery of Art. (Art Slides).
- Ceramic Handbuilding.* Crystal Production. (Filmstrip).
- Pottery From the Index of American Design.* (Color Slide Program). National Gallery of Art, Washington, DC.
- How to do Pottery.* Educational Dimensions Group FS, Stamford, CN.

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## **UNIT: A METAMORPHOSIS OF THE PORTRAIT**

### **Fifth Grade**

#### **NARRATIVE DESCRIPTION**

Fifth-grade academically gifted students will examine metamorphosis of portraits from culture to culture and medium to medium. As the students begin to explore a variety of cultures, they will discover that artwork is done for a variety of purposes and uses, incorporating many types of media. The students will participate in research activities, information sharing, studio sessions, and critique sessions.

Students will maintain a process portfolio, which will include their research, reaction and comment sheets, preliminary sketches, and work in progress. As a final project for this course, they will prepare an exhibition of their work to be shared with other students, parents, and faculty.

#### **DIFFERENTIATED DISTRICT-WIDE GOALS**

The fifth-grade academically gifted and talented student will, in visual arts, become involved in an articulated, differentiated curriculum. This will allow students independence in both learning about and producing artwork.

The gifted and talented student will be involved in a program of self-directed study utilizing critical, logical, and creative thinking skills to seek original products and solutions to teacher-directed problems.

The gifted and talented student will develop his or her abilities to potential by examining a variety of media.

#### **DIFFERENTIATED LEARNER OBJECTIVES**

The fifth-grade academically gifted and talented student will, in the visual arts, review, critique, and research artwork from a variety of cultures and periods.

The fifth-grade academically gifted student, in the visual arts, will discuss and share information learned from previous research with other students in the class, in an open-forum discussion.

The fifth-grade academically gifted and talented student, in the visual arts, will produce artworks representing the culture of the period he or she researched.

The fifth-grade academically gifted and talented student, in visual arts, will compare and contrast historical and present uses of the portrait genre as well as use of particular media in creating portraits.

## COURSE CONCEPTS/GENERALIZATIONS

Art is universal.

Art reflects and records history.

Works of art serve a variety of purposes from culture to culture and age to age.

Common themes in art differ from medium to medium creating new problems and new solutions.

## UNIT THEMES

| THEMES                                 | LENGTH OF TIME |
|----------------------------------------|----------------|
| Portrait of the Maya                   | 6 weeks        |
| Modern Forms of Realism in Portraiture | 6 weeks        |
| A Portrait of Modern Art               | 6 weeks        |

## EVALUATION

Research about Pre-Columbian cultures, conducted to familiarize students with art and artifacts of each civilization, will be evaluated by students and the teacher in an open discussion in which resources will be cited to authenticate information.

The artifact replicas created by students following the research will be evaluated by students, along with the teacher, using criteria set forth in the unit objectives.

Realistic portraits, created by students exploring a variety of media, will be evaluated by the teacher along with a class critique using criteria determined in the unit objectives.

Portraits interpreted from modern art work created by students in their continued study of a variety of media, will be evaluated by the teacher using professional judgment to determine if the students completed their projects so that they meet predetermined criteria set forth in the unit objectives.

## RESOURCES

### Teacher Resources

Hubbard, Guy and Zimmerman, Enid. *Artstrands*. Illinois: Waveland Press. 1982.  
A program of individualized art instruction.

Rosenfeld, Lucy Davidson. *Drawing, A Complete Course*. Maine: J. Weston Walch. 1987.  
A course on how to draw and how to appreciate drawings.

Roukes, Nicholas. *Art Synectics*. Massachusetts: Davis. 1982.  
Art Synectics involves experiences in the processes of fusing disparities which stimulate creative, imaginative, and analogical thinking.

Roukes, Nicholas. *Design Synectics*. Massachusetts: Davis. 1988.

This book involves a large number of activities that can stimulate creative, imaginative, and analogical thinking.

### Student Resources

*Art History Timeline*. Utah: Visual Aids for Visual Arts.

Over 4000 years of Western Art History.

*Art History Timeline Prints*. Utah: Visual Aids for Visual Arts.

30 reproductions with a brief explanation of the period to enhance the Modern Art portion of the Art History Time line.

Bohm-Duchen, Monica and Cook, Janet. *Understanding Modern Art*. Oklahoma: EDC Publishing, 1988.

This book takes a fresh look at encouraging greater understanding of modern art by putting it in an expansive context.

Topal, Cathy Weisman. *Children, Clay and Sculpture*. Massachusetts: Davis, 1983.

This book is a resource normally intended for teachers and parents in instructing children in the use of clay. It is written simply enough for academically gifted and talented students to use as a resource for their own research.

Venezia, Mike. *Getting to Know the World's Greatest Artists*. Illinois: Children's Press.

A series of books presenting the works and lives of some of the world's most recognized artists along with many humorous cartoons to which the students can easily relate.



**SKELETAL UNIT PLAN:  
PORTRAIT OF THE MAYA (UNIT I)**

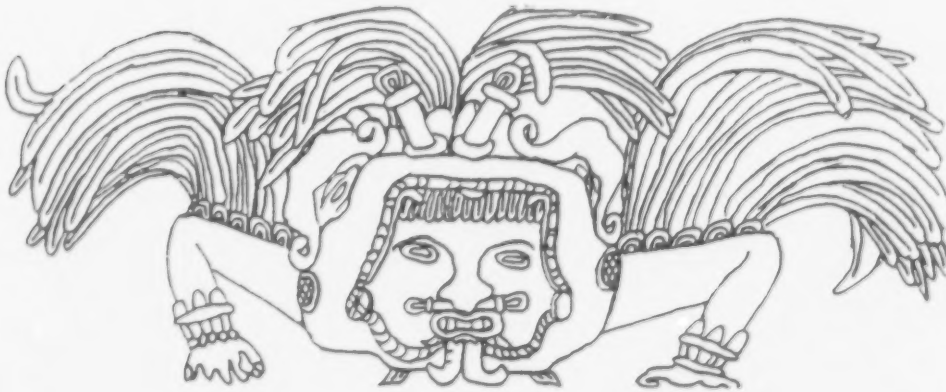
**Fifth Grade**

**DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS**

The fifth-grade academically gifted and talented student, in visual arts, will become involved in an articulated, differentiated curriculum. This will allow students independence in both learning about and producing artworks.

The gifted and talented student will be involved in a program of self-directed study utilizing critical, logical, and creative thinking skills to seek original products and solutions to teacher-directed problems.

The gifted and talented student will develop his or her abilities to potential by experiencing a variety of media.



**DIFFERENTIATED LEARNER OBJECTIVES**

The fifth grade academically gifted and talented student, in visual arts, will review, critique, and research Pre-Columbian cultures and discuss and share learned information with others.

The fifth grade academically gifted and talented student, in visual arts, will produce a replica of an artifact representative of the Maya Indian's pottery.

The fifth grade academically gifted student, in visual arts, will compare and contrast historical and present uses for artworks as well as the use of particular media in creating works of art.

## UNIT CONCEPTS/GENERALIZATIONS

Art is universal.

Art reflects and records history.

Works of art and artifacts serve a variety of purposes from culture to culture and age to age.

## CONTENT OUTLINE

- I. Art is Universal.
  - a. Incas created art.
  - b. Aztecs created art.
  - c. Mayas created art.
- II. Art reflects and records history.
  - a. Information about a culture is often reflected in art and artifacts of that culture.
  - b. In most cultures, the lives and times of the people are visible in their artifacts.
- III. Works of art serve a variety of purposes from culture to culture and age to age.
  - a. Pre-Columbian art was utilitarian, decorative, and instructional.
  - b. The Mayas were master producers of art.

## DIFFERENTIATED LEARNER ACTIVITIES

### Introductory Activities

Discuss Pre-Columbian cultures from a historical point of view. Compare and contrast the Inca, Aztec, and Maya cultures.

Read articles from various issues of **National Geographic**, select information to share with the class.

Students compare and contrast Pre-Columbian cultures with their own cultures and create a bulletin board to use in classroom discussion around this topic.

### Developmental Activities

Do several sketches of art or artifacts, using similar subject matter, that portrays Inca, Aztec, and Maya people.

Compare and contrast themes, symbols, and styles portrayed in artifacts of these different cultures.

Discuss how modern art differs or varies from Pre-Columbian art. Students will compare the art of their own cultures with that of Pre-Columbian cultures.

Discuss the value of utilitarian art versus non-utilitarian art; discuss how these values change over time.

Evaluate the use of art in the culture of the Maya.

Examine photographs of artifacts found in archaeological digs of Mayan civilizations.

Students will be involved in classroom activities from "Voyage of the Mimi II", in which a ceramic pot is found and they are to determine whether or not it is authentic.

Students will create a slab pot, using information found in research, to decorate the side of the pot, that is similar to the decorations found on the artifacts. Students will focus mainly on the use of the human figure.

### **Culminating Activities**

Students will create a chart comparing the use of portraits in the Mayan culture with portraits in their own cultures.

Students will discuss the value of decorated utilitarian art in the past and present.

Students will analyze, either in written form or group discussion, the use of portraiture in the Mayan culture.

Students will compare and contrast portraiture produced in the Mayan culture with contemporary portraits.

Completed projects will be displayed so that other students, parents, and community members can see and appreciate them.

### **EVALUATION**

The slab pot created to simulate a Mayan artifact will be evaluated for accuracy by students and teachers using photographs of reproductions sample artifacts as the basis of evaluation.

The chart showing comparison of art in the Mayan culture with art in contemporary western culture will be evaluated by students and the teacher using group consensus as to its validity.

The group discussion of the use of portraiture in the Mayan culture will be evaluated by the teacher using predetermined criteria and direct observation.



## RESOURCES

### Teacher Resources

Hubbard, Guy and Zimmerman, Enid. *Artstands*. Illinois: Waveland Press. 1982.  
A program of individualized art instruction.

*National Geographic*. National Geographic Society, Washington D.C. 20013. December, 1975.  
This publication has several examples of Mayan artifacts.

*National Geographic*. National Geographic Society, Washington D.C. 20013. September, 1992.  
This publication has a great amount of imagery from murals in Ancient Cacaxtla.

Nelson, Glenn C. *Ceramics, a Potter's Handbook*. New York, Holt, Rinehart and Winston. 1978.  
A handbook on creating ceramic pieces.

### Student Resources

Green, John. *Life in Ancient Mexico*. New York: Dover. 1991.  
A coloring book with many visuals as well as information on many customs.

*Incas, Aztecs, & Mayas*. California: Bellerophon Books. 1991.  
A coloring book of designs from these cultures as well as a brief description of each design.

Topal, Cathy Weisman. *Children, Clay and Sculpture*. Massachusetts: Davis. 1983.  
This book is a resource normally intended for teachers and parents in instructing children in the use of clay. It is written simply enough for academically gifted and talented students to use as a resource for their research.

## SKELETAL UNIT PLAN: MODERN FORMS OF REALISM IN PORTRAITURE (UNIT II)

### Fifth Grade

#### DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS

The fifth-grade academically gifted and talented student, in visual arts, will become involved in an articulated, differentiated curriculum. This will allow students independence in both learning about and producing artworks.

The gifted and talented student will be involved in a program of self-directed study, utilizing critical, logical, and creative thinking skills to seek original products and solutions to teacher-directed problems.

The gifted student will develop his or her abilities to potential by examining a variety of media.



## DIFFERENTIATED LEARNER OBJECTIVES

The fifth-grade academically gifted and talented student, in visual arts, will review, critique, and research modern forms of realism in portraiture.

The fifth-grade academically gifted and talented student, in visual arts, will discuss and share learned information from previous research with other students in the class, in an open forum discussion.

The fifth-grade academically gifted and talented student, in visual arts, will produce portraits of their choice using a modern style of realism.

The fifth-grade academically gifted and talented student, in visual arts, will compare and contrast historical and present uses of portraiture as well as use of particular media in creating portraits.

## UNIT CONCEPTS/GENERALIZATIONS

Art is universal.

Art reflects and records history.

Works of art serve a variety of purposes from age to age.

Common themes will differ from medium to medium creating new problems and new solutions.

## CONTENT OUTLINE

### I. Art is Universal

- a. Portraits were done during the Renaissance.
- b. Portraits were done during the period of Realism.
- c. Portraits are still used as themes in Modern Art.

### II. Art reflects and records history.

- a. Portraits often reflect the time and place in which they were created.
- b. Portraits often serve to illustrate how life was lived in a particular culture.

### III. Works of art serve a variety of purposes from age to age.

- a. Art used to be the only method of visually recording historic incidences.
- b. The invention of the camera changed the world of art.
- c. A more mobile, less religious, society influenced and changed the world of art.

### IV. Common themes will differ from medium to medium creating new problems and new solutions.

- a. Pastel portraits have similar qualities.
- b. Sculptural portraits have some similar qualities.
- c. Portraits using drawing techniques have some similar qualities.
- d. Painted portraits have some similar qualities.
- e. All portraits have some similar qualities but very different solutions.



## DIFFERENTIATED LEARNER ACTIVITIES

### Introductory Activities

- Discuss periods of art prior to the modern art movements.
- Compare and contrast styles of art and artists that created these art works.
- Examine some works of art from modern art movements.
- Compare and contrast these works with previously discussed artworks.
- Compare and contrast art of the western world with that of the Pre-Columbian art studied in Unit I.

### Development Activities

- Chooses a style or period in a modern art movement that uses realistic techniques in the development of subjects.
- Research methods and techniques as well as a particular artist that worked in this style.
- Choose a subject for a piece of art that utilizes this modern form of realism.
- Do preliminary sketches for final project.
- Develop a plan for creating this piece of artwork. List tools, supplies, materials, and methods for beginning this project.
- Share information and ideas with classmates interested in doing a project with the same media. Discuss your plans with the teacher to correct any problem areas.
- Students will create a portrait with materials suggested in their plans.

### Culminating Activities

- Conduct a class critique of completed projects.
- Compare and contrast styles as well as media used to complete portraits.
- Discuss the importance of using a variety of media.
- Discuss problems encountered researching and using unfamiliar materials as well as solutions that were reached.

## EVALUATION

- Classroom discussions will be evaluated on student participation with the teacher using direct observation.
- Preliminary sketches will be evaluated on the basis of accuracy and detail using the chosen subject as a reference.
- The plan developed for creating the final project will be discussed and evaluated by both the teacher and student using the product as a base of reference on the success of the plan.
- The product will be evaluated by the teacher using the students preliminary sketches, plan, and final product according to predetermined criteria.

## RESOURCES

### Teacher Resources

- Hubbard, Guy and Zimmerman, Enid. *Artstrands*. Illinois: Waveland Press. 1982.  
A program of individualized art instruction.
- Katchen, Carole. *Creative Painting with Pastel*. Ohio: North Light Books. 1990.  
This book gives a broad presentation of the vast possibilities for using pastels.
- Mendelowitz, Daniel M. *A Guide to Drawing*. New York: Holt, Rinehart and Winston. 1976.  
This is an introduction to the materials, skills, and techniques of drawing.
- Nelson, Glenn C. *Ceramics, a Potter's Handbook*. New York: Holt, Rinehart and Winston. 1978.  
A handbook on creating ceramic pieces.
- Rosenfeld, Lucy Davidson. *Drawing, A Complete Course*. Maine: J. Weston Walch. 1987.  
A hands on course on how to draw and how to appreciate drawings.

### Student Resources

- Art History Timeline*. Utah: Visual Aids for Visual Arts.  
Over 4000 years of Western Art History.
- Raboff, Ernest. *Art for Children*. New York: Harper & Row. 1988.  
A series presenting the works and lives of sixteen of the world's most recognized artists.
- Venezia, Mike. *Getting to Know the World's Greatest Artists*. Chicago: Children's Press.  
A series of books presenting the works and lives of some of the world's most recognized artists along with many humorous cartoons that children will enjoy.

## SKELETAL UNIT PLAN: A PORTRAIT OF MODERN ART (UNIT III)

### Fifth Grade

### DIFFERENTIATED DISTRICT-WIDE GOALS

The fifth-grade academically gifted and talented student, in visual arts, will become involved in an articulated, differentiated curriculum. This will allow students independence in both learning about and producing artwork.

The gifted and talented student will be involved in a program of self-directed study utilizing critical, logical, and creative thinking skills to seek original products and solutions to teacher-directed problems.

The gifted and talented student will develop his or her abilities to potential by examining a variety of media.

## DIFFERENTIATED LEARNER OBJECTIVES

The fifth-grade academically gifted student, in visual arts, will review, critique, and research many periods of Modern Art, and will share learned information with each other.

The fifth-grade academically gifted and talented student, in visual arts, will produce artworks that represent periods of Modern Art in which they are interested.

The fifth-grade academically, gifted and talented student, in visual arts, will compare and contrast historical and present uses for artwork as well as implications of particular media in creating works of art.

## UNIT CONCEPTS/GENERALIZATIONS

Art is universal.

Art reflects and records history.

Works of art serve a variety of purposes from age to age.

Common themes will differ from medium to medium creating new problems and new solutions.

## CONTENT OUTLINE

### I. Art is Universal

- a. Art is used as a means of communication.
- b. Art continues to hold its place even in an age of high technology.

### II. Art reflects and records history.

- a. Portraits reflect technology in Modern Art.
- b. Portraits reflect the history of the culture in which they were or are created.

### III. Works of art serve a variety of purposes from age to age.

- a. The purpose of portraiture has changed dramatically during periods of Modern Art.
- b. The roles of artists have changed in the age of technology.

IV. Common themes will differ from medium to medium creating new problems and new solutions.

- a. Portraits in Modern art vary as much in media as they do in techniques.
- b. Abstracting a portrait creates a great challenge.
- c. The human face has inspired artists at all times and in many cultures.



## DIFFERENTIATED LEARNER ACTIVITIES

### Introductory Activities

Research the many periods of Modern Art. Students will provide the class with a brief synopsis of a period and its purposes.

Discuss examples presented from the different periods and compare them with the artwork the students had previously discussed.

Use sets of postcards and see if students are able to identify artwork from cultures and past periods studied. Students should compare their own opinions with those of classmates and reach some consensus in relation to identification of art works

### Developmental Activities

Choose a period of Modern Art to use as a model for abstracting the realistic portrait they did in Unit II.

Prepare preliminary sketches for abstracting their portraits.

Complete an abstract portrait that contrasts with the realistic portrait done in Unit II.

Discuss abstract portraits and make inferences about how technology made this type of portrait possible.

Compare portraits from different cultures. Decide on the historical significance on portraiture of a particular movement in Modern art.

Discuss and make lists of the purposes of portraiture as they relate to the period of art the students have chosen to portray.

Compare lists with other students' lists and come up with statements on how Modern Art is similar and different to art done in other cultures at other times.

Do a study of M.C. Escher and discuss the tessellating forms he used in his art work.

Discuss the correlation of tessellating forms with the study of geometry. Have students create a tessellation.

Use tessellations to show how an identical shape can take the form of many different objects. Using that shape, have students do a portrait along with another form.

### Culminating Activities

Analyze the use of portraiture in Modern Art. This may be written or as a group discussion.

Contrast and compare portraiture created in the past and present.

Discuss other ways a tessellating pattern could be used than was done in this unit.



## EVALUATION

Classroom discussion and participation will be evaluated with the teacher using direct observation.

Preliminary sketches will be evaluated on the basis of research accuracy and detail using the final realistic portrait as reference as well as the period or artist used for inspiration.

The abstract portrait will be evaluated on use of materials as well as the projected outcomes.

The tessellation will be evaluated on creative thinking as well as critical thinking skills. Students will be involved in this evaluation by descriptive narratives and the teacher will assist in the evaluation by conducting a teacher-directed survey.

## RESOURCES

### Teacher Resources

Ernst, Bruno. *The Magic Mirror of M.C. Escher*. California: Dale Seymour Publications.

A biographical look at Escher's life. Shows how the artist developed and finally arrived at many of his creations.

Escher, M.C. *M.C. Escher: 29 Master Prints*. California: Dale Seymour Publications.

A book of 29 Escher prints as well as a brief descriptive text by Escher.

Hubbard, Guy and Zimmerman, Enid. *Artstands*. Illinois: Waveland Press. 1982.

A program of individualized art instruction.

Roukes, Nicholas. *Art Synectics*. Massachusetts: Davis. 1982.

*Art Synectics* involves the process of fusing disparate which stimulates creative, imaginative, and analogical thinking.

Roukes, Nicholas. *Design Synectics*. Massachusetts, Davis Publications. 1988.

This book involves a large number of activities that can stimulate creative, imaginative, and analogical thinking.

### Student Resources

*Art History Timeline*. Utah: Visual Aids for Visual Arts.

Over 4000 years of Western Art History.

*Art History Timeline Prints*. Utah: Visual Aids for Visual Arts.

30 reproductions with a brief explanation of the period to enhance the Modern Art portion of the Art History Timeline.

Bohm-Duchen, Monica and Cook, Janet. *Understanding Modern Art*. Oklahoma: EDC Publishing. 1988.

This book takes a fresh look at encouraging greater understanding of modern art by putting it in an expansive context.

Brommer, Gerald F. *Wire Sculpture and Other Three Dimensional Construction*. Massachusetts: Davis. 1968.

This book addresses changing techniques in sculpture. Pages full of visual excitement will stimulate students' thinking and art production.

Bridgett Z. Savage  
Stinesville Elementary School  
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## UNIT: METAMORPHOSIS: CHANGES IN GROWTH

### Fourth Grade

"People will not be satisfied with going to a gallery and viewing great paintings of people and animals standing still. They will demand action..." cherubs of Raphael that... "actually fly, and Bonheur horses that gallop and Whistler rivers that flow!"

Winsor McCay, the creator of Gertie the Dinosaur, as quoted by John Canemaker in *The Animated Raggedy Ann and Andy* (1977). Indianapolis, IN: Bobbs Merrill.

"The thing that has always intrigued me is the actual process of the forms changing," Hawkins said, discussing his particular animation specialty, metamorphosis. "I was always fascinated with the idea of not going directly from one thing to another, but going by way of something else, so that you wouldn't know what you were seeing."

John Canemaker. *The Animated Raggedy Ann and Andy*.

Metamorphosis is a technique favored by animation filmmakers as far back as Emile Cohl's matchstick figures in 1908. In fact, it predates motion pictures; in the nineteenth century it was used in "flipper book" advertisements that children cut out of the newspaper, wound a rubber band around, and amused themselves and their friends with by flipping the consecutive drawings to life. Countless school children have doodled idly in the corners of textbook pages, changing dots into lines that undulate and change into fish or dinosaurs or rockets that explode. Emery Hawkins has taken this common technique and made it startlingly uncommon. He has developed a surreal, totally innovative animation that is more ambitious, difficult, and successful than anything ever before seen in motion pictures. Disney's literal and tightly logical fantasies do not come close to Hawkins's totally unreal transfigurations - not the Queen's transformation in *Snow White*, not *Lampwick* becoming a donkey in *Pinocchio*, not even the Pink Elephants' march in *Dumbo*. Marvelous as they are in their own right, these Disney sequences do not present, nor have any animated features until *Raggedy Ann & Andy*, such an unabashedly anarchic, joyously illogical presentation of metamorphosis technique.

### UNIT OVERVIEW

During this unit on metamorphosis students begin by discussing relationships between lines, shapes, and forms. In-class activities involve the student in creative partnerships with other students. These exercises provide underpinnings of the concepts which will be used in the further study of animation which constitutes the remainder of lessons in this unit. Ideas of movement and planning broached in this unit carry over into the rest of the units which the students work on during the remainder of the year.

### DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS

The gifted and talented student will be given an opportunity to use technology which is not available in the standard curriculum.

The gifted and talented student will be encouraged to use problem-solving, sequencing, and analysis in planning and completing their projects.

The gifted and talented student will have the benefit of working on a self-directed project while receiving individual attention from the teacher.

The gifted and talented student will work with peers to share and expand ideas.

## FOURTH GRADE

### REGULAR ART CURRICULUM

The over-arching theme of the fourth grade art curriculum at Stinesville Elementary School is: **PEOPLE MODIFY AND CREATE THEIR ENVIRONMENTS**. During the course of the year, students take part in lessons involving the following units:

#### **PEOPLE: How Are We Made?**

Lessons include proportional drawing of the face and figure, which are extended to portraiture and costume design.

#### **METAMORPHOSIS: The Process of Change.**

Lessons focus on how the changes that are made in line and form produce recognizable shapes and images. Students explore relationships of disparate objects which have similar/dissimilar forms. They then explore animation.

#### **DESIGNING MOVEMENT: Interactions with a constructed environment.**

Lessons provide opportunities for students to manipulate physical and cognitive actions of others through design of games, spaces, and advertisements.

#### **LANDMARKS: Architecture and Sculpture.**

Students are provided with experiences in designing a constructed environment which helps them gain knowledge of the processes involved in the design and construction of sculpture and architecture. The entire class participates in the research and construction of a scale model of a local landmark.

**Note:** Each unit is given 9 weeks for completion.

### DIFFERENTIATED LEARNER OBJECTIVES

The fourth grade students in XL Art will:

- Survey art history timelines, and historic synoptic tables.
- Select works which they identify as significant or representative of specific time periods.
- Develop ideas linking together different art works, and decide which media would be best for each segment of animation. These methods might include cel animation, xerography, claymation, stop motion drawing, pixilation, live action, or puppetry.
- Work on storyboards for their segments.
- Work on drawings, props, or other elements used in their segments. Episodes which are to be videotaped or filmed first must take priority, so that work may continue on later segments while videotaping is in progress.
- Review methods, screening of work in progress, and planning of alterations in the storyboard or selection of work.
- Keep a journal of their ideas and impressions for the duration of the project.

## COURSE CONCEPTS/GENERALIZATIONS

### **People modify and create their environment.**

Time, place, and culture can influence the manner in which people modify their environment.

Current technology influences our visual environment by enabling artists to create non-static images.

## NARRATIVE DESCRIPTION

The unit I have chosen to expand on as the basis of the 1993 XL Arts Program in Stinesville is that of metamorphosis.

I have chosen to include the fourth grade students at Stinesville Elementary school as the participants in the 1993 Arts XL Program. The regular fourth grade art curriculum includes a unit on animation which will be expanded by the students chosen to participate in the Arts XL Program.

During the regular classroom unit on metamorphosis students begin their unit of study by discussing relationships among lines, shapes, and forms and do exercises which allow them to manipulate lines and forms in order to create changing images and objects. Two examples of this process are creating pipe-cleaner sculptures and playing a game called Clay Pictionary. These in-class activities involve students in creative partnerships with other students which provide them with opportunities to hone their verbal skills and develop their visual discrimination skills. These exercises also provide underpinnings of concepts which will be used by the fourth grade artistically talented students in further study of animation that constitutes the remainder of lessons in this unit. It is important that the students recognize processes of change that are involved in the creation of art work, and also that some artists have used the static portrayal of change in the creation of two and three dimensional works of art. It is then possible to move the students into an understanding of animation processes using a zoetrope and flipbooks. After having created a composite metamorphosis drawing which includes work made by the whole class, individuals will create their own flip books. Ideas of movement and planning, which are broached in this unit, carry over into the rest of the units which these artistically talented students work on during the remainder of the year.

I feel that this project is particularly appropriate for use with artistically gifted students because it telescopes existing curriculum for their grade level and provides them with expanded experiences in both media and content. Choosing their own subject matter allows students to research, synthesize, and apply knowledge of history, art history, and multicultural art. In the production of this project, students will have opportunities to use a wide variety of media, including drawing materials, paint, clay, textiles, film, and video technology. Because constructed images are very much part of the day-to-day experiences of every student, and because vocational choices in the arts increasingly include the use of non-static images and their production, I feel that the expansion of the animation unit is an appropriate choice for this project of differentiating art curriculum for artistically talented students.

As a means of providing students with framework in which they can explore the different media used to produce animation, I have selected the theme of art history. The use of this topic will provide students with learning experiences which will broaden their bases of knowledge in art history, as well as increase their skills in specific areas of art production which they will be using to animate their subjects. The selection of this topic also has the advantage that the final product will be something that is applicable to the entire art program, and which can be used as a future instructional resource.

This topic also will provide students with a learning experience which will broaden their bases of knowledge in art history, as well as increase their skills in specific areas of art production which they will be using to animate their subjects. Additionally, students will be provided with opportunities to gain knowledge of, and experience in creating different types of animation, which will ultimately be combined in a finished video format. This work will be done during the weekly one-hour work sessions of XL Arts which take place after school hours.

## EVALUATION

Record of individual and group creations will be saved on video tape, computer discs, and as two dimensional and three dimensional works of art. Group and individual critiques of work will provide feedback to the students on their progress, as well as giving them opportunities to express their insights.

These products will be displayed at a Corporation-wide art show, and also at the Bloomington I.U. Fine Arts Museum Childrens' Corner Gallery.

A video will be edited for entry in the district Media Fair, and also for sharing with other classes.

## RESOURCES

Aitchison, *Great Artists* (Books 1, 2, 3), 1970. Ladybird Books, Loughborough, U.K.

Allan, *Time Traveler Book of Pharaohs and Pyramids*, 1977. Usborne Publishing, London, England.

*Art History Time Line*, Visual Aids for Visual Arts, Orem, Utah.

Amery, H., Vanags, P., *The Time Traveler Book of Rome and Romans*, 1976. Usborne Publishing, London, England

Canemaker, *The Animated Raggedy Ann and Andy*. 1977. Bobbs-Merill, Indianapolis, IN.

*Delux Paint IV* (software and tutorial), 1991. Electronic Arts, San Mateo, CA.

*Disney Animation Studio* (software and tutorials). Walt Disney.

Escher, M.C., *Metamorphose*. Cordon Art, B.V., Barn, Holland.

Laybourne, *The Animation Book*, 1979. Crown Publishers, N.Y.

McLeish, *The Seven Wonders of the World*, 1985. Cambridge University Press, Cambridge, England.

Recent Acquisitions: A Selection 1991-92. *The Metropolitan Museum of Art Bulletin*, Fall 1992, Vol. L, No. 2. Metropolitan Museum of Art, N.Y.

Manvell, *Art and Animation*, 1980, Halas and Bachelor.

Millard, *Crusaders, Aztecs, Samurai*, 1978. Usborne Publishers, London, England.

Millard, *The First Civilizations*, 1977. Usborne Publishers, London, England.

*The Passage: The Return of Indiana Painters From Germany*, (a teacher's guide to the exhibit). Nov. 24, 1991-Feb. 2, 1992. Indianapolis Museum of Art, Indianapolis, IN.



Rabott, *Art for Children:*

*Paul Gauguin*

*Paul Klee*

*Leonardo Da Vinci*

*Michelangelo Buonarroti*

*Pablo Picasso*

*Henri De Toulouse-Lautrec*

*Vincent Van Gogh*

(All above books published by Harper & Row, N.Y.)

Sibbett, *Celtic Design Coloring Book*, 1979. Dover Publications, N.Y.

Schuman, *Art from Many Hands*, 1981. Davis Publications, Worcester, Massachusetts.

Thomas, *The Art of Animation*, 1991. Hyperion Press, N.Y.

Thomas, *Disney's Art of Animation*, 1991. Welcome Enterprises, N.Y.

*Traces of Indiana and Midwestern History*, Summer 1991, Vol. 3, No. 3. Indiana Historical Society, Indianapolis, IN.

## RESOURCES

### Visuals:

M.C. Escher, *Metamorphosis*

Eadweard Muybridge, *Sequential Photographs*

Emile Cohl, *Metamorphosis Drawing*

### Videos:

Miramar Co., *The Mind's Eye*

*Behind the Scenes With Penn and Teller.*

*The Best of the Fests Series* (Animated Film Festival award winners)

### Books:

#### Materials:

Drawing materials (paper, pencils, chalk, crayons)

Painting materials (tempera, watercolors, brushes, paper)

Acetate

Papier-maché

Clay (water and oil-based)

Textiles, batting, and sewing notions

Video tapes and film

### Technology:

Video camera

8 mm movie camera

V.C.R.

Video projector

Photocopy machine

Other photography equipment, as available

# SOCIAL AND POLITICAL ISSUES



Joyce Behnke  
Barken Junior High School  
Michigan City, IN 46360



## UNIT: THE POWER OF THE ARTIST

### Eighth Grade

#### NARRATIVE DESCRIPTION

The eighth grade talented visual arts student will examine the relationship of social and political struggles to the visual arts. Through music, folktales, and visual art work students will first learn how art *evolved* from the social/political issue of slavery. Students will understand the role these arts played in African American peoples' lives. Students will study Faith Ringgold's, Jacob Lawrence's, and William Johnson's art works and create an original visual art work of their own.

Next students will learn about the Degenerate Art Exhibit of the Nazi Regime. Through music and visual art that was singled out by Hitler for destruction, they will learn how art movements and artists *endured* and *survived*. Students will choose an artist whose work was displayed in the exhibit and research his or her career. The students will create a visual art work that is in some way representative of the artist they researched and they should be able to defend their works by evidencing knowledge about the artist, the time in which he or she lived, and how their own work was influenced by the artist's work.

Lastly the students will learn about the Mexican Mural Movement and how artists' work *influenced* society. Through studying the murals of Les Tres Grandes (Rivera, Siqueros, and Orozco) students will be able to ascertain different philosophies and historical views of these artists. They will learn about changes that occurred because of these art works. The students will create a visual art work designed to change an aspect of their society.

#### DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS

The gifted and talented student will maximize his or her potential by pursuing a challenging, differentiated curriculum which will deepen his or her learning experiences allowing him or her to become an independent yet interactive learner and leader.

The gifted and talented student will consistently utilize creative thinking skills to seek original solutions to teacher and student directed problems.

The gifted and talented student will learn from accelerated methods, materials, and experiences that will prepare him or her to become an independent producer of original and successful products that will satisfy individual and societal needs.

#### DIFFERENTIATED LEARNER OBJECTIVES

The eighth grade talented visual arts student will read African American folktales, listen to African American Music, and study African American visual art works and will make inferences about the role the arts played in the lives of different African American people. They will create a unique visual art work representing their knowledge about African American art and culture.

The eighth grade talented visual arts student will research the art and artists whose works were singled out for destruction by Hitler. He or she will make inferences about enduring and surviving through unfavorable times. These inferences will be shown through the defense of his or her final product.

The eighth grade talented visual arts student will study and critique murals from the Mexican Mural Movement. He or she will hear about changes in Mexico which occurred as a result of showing the murals. He or she will create a visual art work meant to change an aspect of society which is important to him or her.

### COURSE CONCEPTS/GENERALIZATIONS

Art evolves out of social and political issues.

Art movements survive political and social movements.

Art influences society.

### UNIT THEMES

| THEMES                 | LENGTH OF TIME |
|------------------------|----------------|
| African American Art   | 3 weeks        |
| Degenerate Art         | 3 weeks        |
| Mexican Mural Movement | 3 weeks        |

### EVALUATION

Visual art works representing student inferences of the evolution of African American art from the standpoint of the social/political issue of slavery will be evaluated by the teacher using direct observation and professional judgment. Processes described in student art journals and final products will be evaluated.

Student research and product defenses will be evaluated by other students through group discussion and by the teacher through student journal review and professional judgment.

Students' visual art works, meant to change an aspect of their society, will be evaluated by group discussion, written and verbal student reactions, and student journal reviews.

Student portfolios will be evaluated by written student critiques and the professional judgment of the teacher.

### RESOURCES

*America's Quilts*. W.H. Smith, New York. 1990.

Barron, Stephanie. *"Degenerate Art" The Fate of the Avant-Garde in Nazi Germany*. Harry N. Abrams, New York. 1991.

Chavez, Agustin Velazquez. *Contemporary Mexican Artists*. Covici-Friede, New York. 1937.

Enciso, Jorge. *Designs from Pre-Columbian Mexico*. Dover Publications, New York. 1971.

Ehrlich, Doreen. *The Bauhaus*. Mallard Press, Hong Kong. 1991.

- Fernandez, Justino. *Mexican Art*. Hamlyn, Italy. 1969.
- Goldman, Shifra M. "Mexican Muralism: Its Social-Educative Roles in Latin America and the United States." *Aztlan: International Journal of Chicano Studies Research* 13 (Spring-Fall 1982) pp. 111-133.
- Groz, George. *Der Spiesser-Spiegel (Image of the German Babbit)*. Arno Press, New York. 1968.
- Grun, Bernard. *The Timetables of History*. Simon & Schuster, New York. 1991.
- Hamilton, Virginia. *The People Could Fly American Black Folk Tales*. Alfred A. Knopf, New York. 1985.
- Herreca, Hayden. "Mexico the Bold and the Beautiful." *Travel & Leisure* (June 1993) pp. 106-125.
- Kelly, Sean & Edward Lucie-Smith. *The Self-Portrait A Modern View*. Sarema Press, London. 1987.
- Mariani, Valerio. *Michelangelo the Painter*. Harry N. Abrams, New York. 1964.
- Merryfield, Merry M. *Lessons from Africa*. ERIC. IU Bloomington, Indiana. 1989.
- Micheli, Mario de. *Siqueiros*. Harry N. Abrams, New York. 1968.
- Reed, Alma. *Orozco*. Oxford University Press, New York. 1956.
- Rivera, Diego. *My Art, My Life*. Citadel Press, New York. 1960.
- Rodriguez, Antonio. *A History of Mexican Mural Painting*. G.P. Putnam's Sons, New York. 1969.
- Strickland, Carol. *The Annotated Mona Lisa A Crash Course in Art History from Prehistoric to Post-Modern*. Kansas City, MO.
- Westphal, Uwe. *The Bauhaus*. W.H. Smith, New York. 1991.
- Wolfe, Bertram. *The Fabulous Life of Diego Rivera*. Stein and Day, New York. 1963.

## Slides

Modern Art & Politics in Pre-War Germany  
Los Angeles County Museum of Art

National Gallery of Art  
Washington, DC

Extensive collection of slides, videos, films available  
free except for return postage.

## Prints

SAX  
P.O. Box 51710  
New Berlin, WI 53151

Eight African American Painters  
The Art of William Johnson  
The Art of Latin America  
Free Within Ourselves

Starry Night Distributors  
19 North Street  
Rutland, VT 05701  
1-800-255-0818

Large prints individually priced

The Face Behind the Mask  
German Expressionist Sculpture  
Los Angeles County Museum of Art  
5905 Wilshire Boulevard  
Los Angeles, CA 90036



## **Student Resource**

*Arts Indiana*  
Indianapolis, IN  
317-632-7894

## **Videos**

Crystal Productions  
Box 2159  
Glenview, IL 60025

The Frescoes of Diego Rivera  
Faith Ringgold: The Last Story Quilt  
Jacob Lawrence: The Glory of Expression

PBS

Against the Odds: The Artists of the Harlem Renaissance

Diana Cole  
Canterburg School  
Fort Wayne, Indiana

## **UNIT: QUESTION ABOUT PUBLIC ART**

### **DIRECTIONS '94 And its Impact**

#### **Seventh and Eight Grades**



#### **Brief Course Description**

Directions '94 is a new after school activity for students in the seventh and eighth grades who are highly interested in the visual arts. In this program we will explore the idea of the artist both reflecting cultural values and questioning cultural values. By looking at public art in Fort Wayne, and murals by Diego Rivera, Thomas Hart Benton, and Michael Spafford students will investigate censorship and controversy surrounding art.

Students will keep a journal of ideas both in written form and through drawings.

Students will research the history of the Fort Wayne area to design and paint a mural to celebrating our heritage.

Students will be encouraged to critique their own art work and each other's art work.

#### **Identification Procedures**

Information on the program was published in the school newsletter early in the school year..

A presentation was made to the entire seventh and eighth grade classes involving issues related to public artworks locally and nationally. This included an explanation of the proposed Bicentennial mural painting project.

Students were then invited to nominate themselves for the activity if they were interested and willing to make a commitment of both time and talent.

### **LEARNER OBJECTIVES**

The Directions students will explore aesthetic questions, arising both locally and nationally in historical and contemporary times, when looking at art work designed for public display. Sculptures and murals having mixed public reaction will be the focus of attention.

By reading, discussions, interviews, and reflective journals the students will develop complex, abstract, and higher-level thinking skills in developing their own opinions and feelings about issues about public reactions to art.

Students will learn about the processes professional artists use to design and complete an artwork for public display. Students will explore their families' heritages and also research the history of Fort Wayne. They will then cooperate in designing a mural depicting the history of the Fort Wayne area.

### **COURSE CONCEPTS**

The artists' roles in society as they express cultural beliefs and question cultural values.

The public's role in the art as patrons, critics, and censors.

The power of art to communicate and infuriate.

## UNIT THEMES

|                                                    |         |
|----------------------------------------------------|---------|
| What is it? Questions on Public Art                | 2 weeks |
| Who says-nationally? Research on Public Art Issues | 4 weeks |
| Who says-locally? Research on Public Art Issues    | 4 weeks |
| Where do we fit in? Research on Fort Wayne history | 4 weeks |
| What will we do now?                               | 8 weeks |

Designing and Painting a mural depicting Fort Wayne history for the local Bicentennial.

## EVALUATION

An initial assessment of student knowledge of local art works, art vocabulary, and attitudes will be compared to an exiting evaluation of learned knowledge.

Students will be taught to evaluate their own and each other's works using criteria established by project requirements.

Final evaluation of the mural will be done by art teacher, local artists, historians, and patrons.

Criteria will be based upon mural specifications, which include:

- sensitivity to diversity of population in the Fort Wayne heritage,
- designed with site specific requirements,
- reflecting an authentic representation of people, places, and events depicted,
- reflecting our place in time and our place in the world.

Students will be evaluated by the supervising art teacher, on their abilities to work as a group, how they cooperate, and their abilities to keep critical comments relevant.

## RESOURCES

Brommer, Gerald F. *Discovering Art History*, Worcester, MA. Davis. 1988.  
An art history textbook for both teacher and student reference.

Brommer, Gerald F. and Horn, George F. *Art in Your World*, Worcester, MA. Davis. 1977.  
Art textbook for Middle School students.

Brommer, Gerald F. and Horn, George F. *Art in Your Visual Environment*, Worcester, MA. Davis. 1977.  
Art textbook for Middle School students.

Cass, Caroline. *Modern Murals: Grand Illusions in Interior Decoration*, New York. Whitney Library of Design. 1988.  
Large color pictures with text showing murals from the 1930s throughout the 1980s.

Feldman, Edmund Burke. *Varieties of Visual Experience*, New York. Harry N. Abrams. 1973.  
An analysis of the functions, styles, structure, and media of art as they relate to contemporary life.

Hawfield, Michael C. *Fort Wayne Cityscapes*, Windsor Publications. 1988.  
A collection of vignettes highlighting selected neighborhoods and landmarks, recounting the history of Fort Wayne.

Jenkins, Sara. *Art and Culture Series IMAGES OF CHANGE-I Art and Society in Transition*, St. Louis, MO. Milliken.

Full-color transparency book with duplicating masters and background materials on each picture with suggestions for discussion and optional activities.

Krantz, Les. *American Artists: An Illustrated Survey of Leading Contemporary Americans*, New York. Facts on File Publications. 1985.

An alphabetical listing of American artists from the last 20 years with biographical information with artists' highlights, and selected reproductions.

Spero, James editor *Mexican Mural Postcards*, New York Dover Publications, Inc. 1990.

24 full-color cards by Rivera, Orozco and Siqueiros

*Photo-Gravures of Fort Wayne Chicago*. F. H.. Smith. 1889.

A study of Fort Wayne in photographs of the residences, businesses, and industries in 1889.

# SELF-NOMINATION FORM: Directions '94

Name:

Grade:

Check the box that best describes you:

| OFTEN                    | USUALLY                  | SOMETIMES                | NEVER                    |
|--------------------------|--------------------------|--------------------------|--------------------------|
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1. My classmates consider me an artist.
2. My art work is among the best in my class.
3. I often do artwork outside of school.
4. I doodle and scribble.
5. I use art to explain my ideas.
6. I like to go to art museums.
7. I like to show my artwork to others.
8. I enjoy television programs about art and artists.
9. I have done artwork for my school plays, newspaper, etc.
10. I like to copy, or draw, cartoons.
11. I am interested in the history of Fort Wayne.

I am willing and able to work on Directions '94.  
 I will spend one hour after school one day a week and  
 I will spend two Saturdays on this special project.  
 I will do my best work and be proud of the results.

Signature:  
 date:







# Canterbury School

FORT WAYNE, INDIANA 46804

27 August 1993

Diana Faith Cole  
9909 St. Joe Ctr. Rd.  
Fort Wayne,

Michael Spafford  
2418 Interlaken Blvd.  
Seattle, WA 98112

Dear Mr. Spafford,

I am interested in information about you and your art. I am an art teacher in Fort Wayne, Indiana, teaching a class for high ability visual art students in seventh and eighth grade.

In a new class I am developing we will be studying public art works and the impact of public opinion. I heard about your mural on the labors of Hercules in the chambers of the Washington state legislature on National Public Radio's Morning Addition last summer as I was beginning to research resources for this class. I had planned to have the students study the works of Diego Rivera and the controversy with the Rockefeller Center but feel it is important the students realize that this sort of thing didn't just happen a long time ago but is still happening today.

I am very interested in finding out more about your work. I would appreciate any help in finding places to send for reproductions of your work, or recent publications where I might find information on your art. I found a brief biography in *American Artists: an illustrated survey of leading contemporary americans* but unfortunately they did not have any reproductions of your work.

I am grateful to you for your time and any help you could give me.

Sincerely,

Diana F. Cole

110

LOWER SCHOOL

5601 COVINGTON ROAD (219) 432-7776

MIDDLE SCHOOL

5601 COVINGTON ROAD (219) 436-7721

BUSINESS OFFICE

3210 SMITH ROAD (219) 432-4728

HIGH SCHOOL

3210 SMITH ROAD (219) 436-0746

November 2, 1993

Diana Faith Cole  
9909 St. Joe Ctr. Rd.  
Fort Wayne, Indiana

Dear Ms. Cole,

Thank you for your letter, which I received on the 15th of October, in which you sought information about my work for your class studying public art. I'm happy to do what I can and I hope it will be sufficient for your needs. Enclosed you will find several museum exhibition brochures and a partial list of newspaper and magazine articles written about my paintings and public art. The majority of the articles deal with the "Labors of Hercules" murals, commissioned in 1981 for the House of Representatives chambers of the Washington State Capitol Building, Olympia, Washington. A small leaflet, tracing (more or less accurately) the events which led to the eventual uncovering of the murals, is also included. The subsequent rapid removal of the murals is not well documented yet and I am still waiting to see what the state plans to do with them. It has always been my expressed wish that they not be re-sited.

I'm very impressed with the effort you are making for your students and I know that you will find many examples of public art/public opinion conflict resolutions to discuss with them. Some of them are extremely well documented, such as the controversy over Richard Serra's "Tilted Arc". Even though there seems to be general trends toward the acceptance or non-acceptance of certain forms or idioms of art throughout history, each case of conflict seems to be quite individual and quite complicated.

If your students are interested in investigating all sides of my particular "controversy", perhaps they or you could write the Washington State Arts Commission, Olympia, Washington, 98504. Two other sources would be: ARTIST TRUST, 1402 Third Ave. Suite 415, Seattle, WA 98101 and NCFE (National Campaign for Freedom of Expression) same address as above but Suite 421. David Mendoza, who started Artist Trust and who now heads NCFE has been a powerful advocate for artists' rights in general and the Hercules murals in particular for many years.

Good luck with your class and let me know if I can be of any more help. I am having my gallery in Seattle, the Francine Seders Gallery, send you the material.

Sincerely yours,

*Michael C. Spafford*

Michael C. Spafford

Charlotte Schrock  
Indiana School For The Blind  
Indianapolis, Indiana



## **UNIT: COMMUNICATION, ECOLOGY, AND SOCIAL INFLUENCES**

### **Fifth Grade**

#### **NARRATIVE DESCRIPTION**

The fifth grade curriculum in art will survey Communication, Ecology, and Social Influences through a variety of projects such as creating timelines and dioramas and doing research. Journals will be kept to record terms, experiences, reflections, and observations. The students will gain insights about how artists have been influenced by their environments. They will learn to consider meaning and expression in artists' works in relationship to the mediums and techniques available to the artists at a particular time. Students will learn that artists experimented with and invented new techniques that lent expression to their works and that expression played a key factor in engaging public interest. It is hoped that students will develop inquisitive, life-long, appreciation and productive habits that will result in contributions to their own communities.

#### **DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS**

The gifted and talented students will develop their potentials through opportunities and experiences particularly suited to their needs.

The gifted and talented students will progress in an environment that values and enhances intelligence, talent, effective growth, and intuitive abilities.

The gifted and talented students will discover themselves, their powers, and unique abilities, and develop their potentials by being provided with time, space, and encouragement so that their talents may flourish.

The gifted and talented students will discover their places in human evolution by discovering what abilities and in what areas they wish to contribute.

(Adapted from Clark, Barbara (1992). *Growing Up Gifted*. New York: Macmillan.)

#### **DIFFERENTIATED LEARNER OBJECTIVES**

The fifth grade gifted and talented art students will value art and artifacts from other cultures by gaining information about meaning, expression, style, materials, and techniques used to create them. Through a variety of projects, students will study and discuss various cultures and artists.

The fifth grade gifted and talented art students will use found objects to make an assemblage that tells a story. Students will take a snapshot of the assemblage, display it, and record and discuss viewers' responses.

The fifth grade gifted and talented art students will interpret the paintings in Israel Bernbaums' book *My Brother's Keeper: The Holocaust Through the Eyes of an Artist*. In addition, they will make inferences about how successful the artist was at portraying his viewpoints about the Holocaust.

The fifth grade gifted and talented art students will experiment with mediums and techniques used by twentieth-century artists to make example boards, as well as construct an expressive assemblage using found objects.

## COURSE CONCEPTS

An awareness of works of art and artifacts from other cultures is valued.

Careful reflection upon what is created by ones self and others enables one to make informed judgements.

Understanding perceptions and responses of others to works of art and artifacts can broaden one's personal point of view.

Being receptive towards working with various materials and techniques is important in art talent development.

(Adapted from the Indiana State Art guidelines).

## UNIT THEMES

### THEME

### LENGTH OF TIME

Communication, Ecology (Social Influences)

1 Semester

## EVALUATION

The study and discussion of various cultures to gain insight into the value of art, artists, and artifacts from various cultures through a variety of projects will be evaluated by the student and teacher using predetermined methods of evaluation.

The assemblage that tells a story will be evaluated by students through forming opinions about viewers' taped responses to the story presented.

The inferences made about the expression in Israel Bernbaum's paintings will be judged by the teacher and student peers for appropriate responses to key elements listed on a fact sheet.

The example boards and assemblages, made by experimenting with mediums and techniques of twentieth-century artists and using found items, will be evaluated by using direct observation to see if the students met pre-set criteria.

## RESOURCES

### Teacher Resources

Bernbaum, Israel. *My Brother's Keeper: The Holocaust Through the Eyes of an Artist*. New York: G.P. Punam's Son. 1985.

The author describes the Holocaust and explains how he tries to tell the story of that catastrophic slaughter of Jews through his art.

Clark, Barbara. *Growing Up Gifted*. New York: Macmillan. 1992.  
An excellent resource on giftedness and curriculum programming.

Maker, C. June. *Teaching Models in Education of the Gifted*. Rockville, Maryland: Aspen Systems Corporation. 1982.

A comprehensive review of teaching and learning models that can be used in development and implementation of a curriculum for gifted students.

Moody, William J. Editor. *Artistic Intelligences: Implications for Education*. New York: Teachers College Press. 1990.

Theories and implications about artistic intelligence from Gardner, Eisner, Taylor, Moody, Fultrell, and others.

Piper, David, Editor. *Looking at Art*. New York: Random House. 1981.

Discusses materials and methods of painting. Illustrates major themes with examples of classic paintings.

### **Student Resources**

Carter, Michael. *Crafts of China*. Garden City, New York: Doubleday. 1977.

Describes various traditional crafts of China.

Comins, Jeremy. *Eskimo Crafts: And Their Cultural Backgrounds*. New York: Lothrop, Lee & Shepard. 1975.

Instructions for making sculpture, stencil prints, applique, models, and other objects in the style of Eskimo artists.

Comins, Jeremy. *Latin American Crafts: And Their Cultural Backgrounds*. New York: Lothrop, Lee & Shepard. 1974.

Instructions for making sculpture, jewelry, and other objects in the style of ancient and modern Latin American crafts persons.

The Childrens Museum in Indianapolis is the source of artifacts for school displays.

## **SKELETAL UNIT PLAN: HOW ARTISTS WORK IN MANY DIFFERENT CONTEXTS**

### **DIFFERENTIATED LEARNER OBJECTIVES**

The fifth grade gifted and talented art student will watch films about how artists work in different cultures. In class discussions, they will name some of the themes various cultures or artists used to express ideas or experiences. The students will then discuss themes they might use in relationship to their own culture.

The fifth grade gifted and talented art student will invite several artists to school to discuss how they use expression in their art works. Student will record their responses in their art works. Students will record their responses in their journals.

The fifth grade gifted and talented art student will visit the Eiteljorg Museum in Indianapolis and observe that the availability of materials influences the choices an artist makes in producing art works. Students will point out, list, and take notes about media and materials that were available, by region, exclusively to Native American cultures. Later they will put their information on a map.

The fifth grade gifted and talented art student will learn, by researching and making a timeline representing movements in twentieth-century art, that artists invented new techniques and used or combined traditional and non-traditional media to make art forms.



## UNIT CONCEPTS/GENERALIZATIONS

Artists can choose to express or reveal experiences and ideas associated with their cultures through their art.

Artists can use expression to depict mood or feelings.

The availability of media and materials influences choices an artist makes in producing art works.

Artists can experiment with and invent new techniques to make art forms for particular reasons.

## CONTENT OUTLINE

- I. Artists can express or reveal experiences and ideas associated with their cultures through their art work.
  - a. The symbols and socio-political conventions of a society find expression in the arts.
  - b. Meaning is conveyed in artists' works through narration and storytelling, motifs, and symbols that give meaning to art products.
- II. Artists can use expression to depict mood or feelings.
  - a. Artists develop manipulative and organizational skills in using elements and principles of design effectively to translate ideas, moods, feelings, sentiments, and values into artistic expressions.
  - b. Artists choose mediums and techniques for expressive qualities they contain.
- III. Availability of media and materials influences choices an artist makes to produce art works.
- IV. Artists can experiment with and invent new techniques to make art forms for particular reasons.

## DIFFERENTIATED LEARNER ACTIVITIES

### Introductory Activities For Students

While walking through cultural exhibits at the Eiteljorg Museum, compare and contrast what media and materials were available in each region for artists to use. Take notes. Chart this information on a map when you return to class. Watch films about art from different cultures that focus on different artists' works.

Name some themes various cultures and artists used to give meaning and value to their work. Discuss these in class. State themes you might use to make contemporary art projects.

Read *Just Look*, a book about paintings by Robert Cumming. List some of the ways artists have used personal expressions in their art works.

Place found objects from home in a box. Take turns showing how you would use the objects to change the expression, mood, or feeling of a particular sculpture displayed in the art room.

Define medium, meaning, technique, and expression. Enter these definitions in your journal.

Look at and interpret pictures in *My Brothers Keeper: The Holocaust Through the Eyes of an Artist* by Israel Bernbaum. His pictures tell stories about the Holocaust. What is he trying to tell the viewer? What are some of the expressive elements in his work? Decide whether or not he is successful in getting his points across.

Read six different passages describing artists and their expressive styles. Match the passages with a self-portrait of the artist. Justify your choices.

Using found objects and everyday items, construct an assemblage, in an area of the room, that tells a story. Take a snapshot of the scene. Display the snapshots in the hall. Record viewers responses. Discuss these responses in class.

Draw a picture which addresses a current social issue about which you feel strongly.

Exchange family photos with a classmate. See if he or she can accurately describe the mood or feeling the picture creates. Notice what clues the viewer uses to interpret the picture. Respond by affirming or negating his or her responses.

### **Developmental Activities**

React to Kurt Schwitters quote, "I am a painter and I nail my pictures together". Discuss the notion that painting can be 3-dimensional. Explain, through class discussion, what Schwitters meant.

Write a brief paragraph in your journal about unconventional materials you could use to make an art product that moves.

Study Indian pictographs. Use traditional materials and methods to create your own picture-story about something important that has happened to you.

Read *Weekend with Picasso* by Florian Rodari. As Picasso did with his hands, grab materials in a discovery box and make something.

Invite several artists to school. Display their artwork. Have a panel discussion about how they used expression in their works. Record responses in your journal.

Study three movements in 20th Century art. Write a report relating some of the social, political and technological reasons that may have influenced inventions created by artists. Present your report to the class.

Look through *Approaches to Collages*. On page 86 it says, "use an arrangement of images or objects to express and idea, a feeling, an attitude, etc. in visual form". Do this by making a photocollage.

From your study sheet, list some factors that might have influenced 20th century artists to produce art products in unconventional ways.

Paint a scene or make an art object from a particular culture's point of view.

Divide a large sheet of paper or illustration board into 6 parts. From your study sheet, and with consideration of the artists' expressive purposes, select different media and techniques used by 20th century artists to design each section. Display these boards. Rank your preference for six different media with which you experimented. Give your opinion why you chose that ranking.

Journey to the Indianapolis Museum of Art. Identify five unconventional methods artists have used for expressive purposes. Record in your journal the artists, methods, dates, and places of particular art works. Discuss these with the students in the class when you return.

Research and examine some inventions of twentieth-century artists. Explain how and why these artists began making these inventions.

### **Culminating Activities**

Infer how artists from the 20th Century may have arrived at and invented techniques which became art movements.

Divide into groups and make a timeline of 20th Century artists and art movements. Tie in some social or political events during the same period. Make an art object or find reproductions that are representative of artists' works to display with the timeline.

Plan a mural or diorama with a theme in which all your classmates are part. Develop several ways in which a viewer can feel as if he or she is placed in the mural or diorama so as to be an integral part of the theme. Devise a way in which the viewer can see or record what is happening. Choose an appropriate medium to use.

Examine twenty artifacts from different cultures. Using a checklist, identify where they came from and how they were made.

## EVALUATION

The themes stated by the students in relationship to their own cultures will be evaluated by the teacher and student peers using group consensus.

The students' journals, recording responses of visiting artists about how they used expression in their work, will be evaluated by the teacher using predetermined criteria.

The information charted on map, using the lists and notes students took when visiting the Eiteljorg about what materials were available exclusively to a particular region, will be evaluated by a community professional using a checklist.

The timeline, representing twentieth-century art movements, inventions, and techniques of using or combining traditional and non-traditional media to make art forms, will be evaluated by the teacher using pre-set criteria and direct observation.

## RESOURCES

### Teacher Resources

Farnworth, Warren. *Approaches to College*. New York: Taplinger. 1976.

This book first considers the universal aspects of collages (materials, handling, supports, and adhesives) and then analyzes four lines of approach (technical, visual, formal, and imaginative). Illustrations of work by amateurs, students, and children stimulate the reader's creative imagination.

Reid, Jr., William. *Projects in Twentieth-Century Art*. New York: J. Weston Walch. 1983.

A survey of art movements and projects in twentieth-century art.

Rockwell, Norman. *102 Favorite Paintings by Norman Rockwell*. New York: Crown Publishers. 1978.

Norman Rockwell describes 102 of his favorite paintings.

Ryan, Margaret W. *Cultural Journeys: 84 Art and Social Science Activities from Around the World*. Holmes Beach, FL: Learning Publications. 1986.

Art related to social science activities from various cultures of the world.

### Student Resources

Cumming, Robert. *Just Look: A Book About Paintings*. New York: Charles Scribner's Sons. 1979.

An introduction, through an analysis of more than 50 works by different artists, to the various elements that contribute to the overall effect of a painting. The elements discussed are perspective, modeling, anatomy, light and color, and mood.

Greenberg, Jan and Jordan, Sandra. *The Painter's Eye: Learning to Look at Contemporary American Art*. New York: Delacorte Press. 1991.  
Introduces ways of seeing, experiencing, and appreciating art through examination of contemporary American works.

Kennet, Frances and Measham, Terry. *Exploring the Arts: Looking at Paintings*. New York: Marshall Cavendish Corporation. 1989.  
Uses several well-known paintings and suggested activities to introduce different artists' styles and techniques.

Pekarik, Andrew. *Sculpture: Behind the Scenes*. New York: Hyperion Books for Children. 1992.  
Discusses sculpture from a sculptor's point of view and uses specific examples to point out how to discover details in a sculpture.

Rodari, Florian. *A Weekend with Picasso*. New York: Rizzoli. 1991.  
This twentieth-century artist talks about his life and works as if entertaining the reader for a weekend.

Sayer, Chloe. *Crafts of Mexico*. New York: Doubleday. 1977.  
Instructions and descriptions for making Mexican folk crafts as currently practiced by native crafts people. Photographs are included of projects in metal, textiles, clay, and paper.

Thomson, Ruth. *Indians of the Plains: Facts-Things to Make-Activities*. New York: Franklin Watts. 1991.  
Photographs and artwork of various tribes throughout America, concentrating on the traditional way of life of the Indians of the Great Plains. Includes related craft ideas.

The Childrens Museum in Indianapolis is the source of artifacts for school displays.

# ANIMALS AND ART





Daron D. Henry  
Linwood Elementary School  
Lafayette, Indiana



## **UNIT: FOLKTALES AND FABLES TO SEE AND HEAR**

### **Fourth and Fifth Grades**

#### **DIFFERENTIATED DISTRICT-WIDE GOALS**

1. The High Ability Student will pursue a challenging differentiated and integrated curriculum which will allow him or her to become an independent learner, producer, and assessor of original and innovative products.
2. The High Ability Student will accept divergent views and respect each individual's uniqueness as he or she cooperatively and responsibly interacts with society.
3. The High Ability Student will develop awareness of and appreciation for aesthetic, cultural, and intellectual achievement outside his or her own area of giftedness and interest.

#### **DIFFERENTIATED LEARNER OBJECTIVES**

1. After exploring and reading folktales and fables from various cultures, fourth and fifth grade High Ability Students in the Visual Arts will analyze ways in which stories are told in various cultures, both orally and visually. The students will participate in class discussions and will then decide as a group which folktale/fable that they will present to the school in oral and visual form.
2. The fourth and fifth grade High Ability Student in the Visual Arts will create an individual story in which the main character is an animal. The student will develop methods of presentation, either visually or orally.

#### **CONCEPTS/GENERALIZATION**

1. Cultures share stories in visual or oral form, and these methods of presentation can be combined in performance art pieces.
2. Cultures often use anthropomorphic animals to tell stories about human relationships.

#### **CONTENT OUTLINE**

- I. Cultures share stories in visual or oral form, and these methods of presentation can be combined in performance art pieces.
  - a. Aboriginal cultures of Australia use bark, rock, and sand to tell stories, without words, but with symbols.
  - b. The ancient Egyptian culture used hieroglyphics as visual means of communication.
  - c. In the Lega culture of Zaire, storytellers would often use strings, beads, and clay objects as props when they told their stories.
- II. Cultures often use anthropomorphic animals to tell stories about human relationships.
  - a. In ancient Greece, Aesop's Fables used animal characters to tell human morals.
  - b. The Lega culture of Zaire use animals to tell stories about human interactions. One such story is about the rabbit and the Hyena.
  - c. Native American cultures of the Southwest often use coyotes as central characters.

### **Introductory Activities**

1. Students record reactions and feelings after hearing a storyteller who is a member of the Lafayette Storytellers.
2. Students will read the ancient Egyptian story of "DJA-DJA-EM-ANKH". After students research ancient Egyptian culture, they will synthesize and discuss similarities between the culture and the story.
3. Students will participate in a story with a local actor, Larry Lee, as he tells fables from around the world.

### **Developmental Activities**

1. Students will read the Greek myth of Icarus. After watching R\*E\*M's "Loosing My Religion" video, students will create a storyboard for this myth that could be used for an MTV video.
2. After watching the Walbiri Sand story of "Willy, There is Fire in Wood," students will create an illustration of one of the animal characters using Kid Pix Plus.
3. After reading the "DJA-DJA-EM-ANKH" tale, students will record in their journals what they think it would be like to be a child in ancient Egypt and discuss the author's illustrations in comparison to the art of the culture.
4. Students will create a timeline (as a group) showing approximately when each of these three stories was first told.
5. After discussing pre-historic cultures and petroglyphs, students will imagine themselves as members of a pre-historic clan. Students will then tell a story of the day's events using petroglyphic-like symbols they create.
6. Students will videotape themselves or their classmates telling a story without props. The storyteller can only use voice inflection and body movements to emphasize different parts of the story.
7. After listening to Mic Vranich and the Word Ban'd (poetry with musical accompaniment) and looking at instruments from various cultures, students will create clay instruments (shakers and bells) to be used with their storytelling projects.
8. Students will then take the same folktale/fable and design a stage set for the story in play form. Students will use 3-D mock-ups as well as 2-D designs.

### **Culminating Activities**

#### **As individuals:**

1. Students will create a story that tells a "modern day" moral using an animal as the main character.
2. Students will then present their stories in both visual and oral formats.

#### **As groups:**

The students will collectively choose one story to present to the school. Students will discuss which format (i.e., play, musical, or storyteller) should be used and why. As a group, they will present the story to the school.

### **EVALUATION**

1. The individual visual projects will be evaluated for content and creativity by the art teacher and classmates using pre-determined criteria.
2. The individual oral projects will be evaluated by the art teacher and classmates using predetermined criteria.
3. The group project will be evaluated by teachers, staff, and fourth and fifth grade peers using a teacher-made checklist.

## RESOURCES

### TEACHER RESOURCES

Hamilton, Edith. *Mythology*. Boston: Little, Brown, and Company. 1942.

This book contains the major myths of Greek and Roman Culture.

Lee, Larry. Local actor and storyteller.

Larry has been acting for over fifteen years. He has both acted and directed plays and is founder of International Velveeta (an improv group).

Manniche, Lisa. *How DJA-DJA-EM-ANKH Saved the Day*. New York: Thomas Y. Crowell Company. 1976.

This story is translated from a papyrus scroll from the original Egyptian hieroglyphs. In addition to the story, the author also includes historical data about the time period.

Pellowski, Anne. *The Story Vine*. New York: MacMillan Publishing Company. 1984.

This is a source book of unusual and easy-to-tell stories from around the world.

### STUDENT RESOURCES

Lattimore, Deborah Nourse. *The Flame of Peace*. New York: Harper Trophy. 1987.

This is an Aztec tale about a small child who saves his village.

Manniche, Lisa. *How DJA-DJA-EM-ANKH Saved the Day*. New York: Thomas Y. Crowell Company. 1976.

This is the Egyptian story of one of the Pharaoh's priests. It also contains illustrations of tomb murals.

Wilson, Eva. *Ancient Egyptian Designs*. New York: Dover Publications. 1986.

This book contains over 437 illustrations of Egyptians Designs.

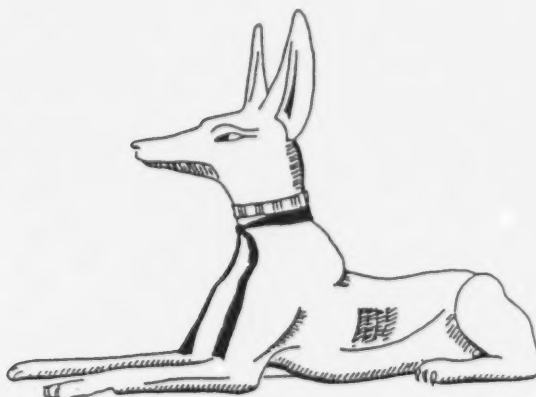
C. Jane McCaulley  
Randall Elementary School  
Peru, Indiana



## UNIT: ANIMALS IN ART

### Regular Fifth Grade

- I. Animals in artwork
  - A. Introductory filmstrip – *Animals* (Wilton)
  - B. Compare and contrast tree artists
    - 1) Audubon
    - 2) Hicks
    - 3) Rousseau
  - C. Zoo trip
    - 1) Worksheets
    - 2) Sketches
    - 3) Journal Assignments
- II. Landscapes in layers
  - A. Discuss animals in their habitats. Use information from zoo trip.
  - B. Review foreground, middle ground, and background. Discuss perspective and depth in a picture.
  - C. Construct landscape in 3-D format (use Styrofoam 3-D O's).
- III. Animals in other cultures
  - A. Look at Native American and African masks with an animal theme.
  - B. Create own animal mask from cardboard, tempera, raffia, etc.
- IV. Indianapolis Museum of Art field trip to search for animals in fine art.



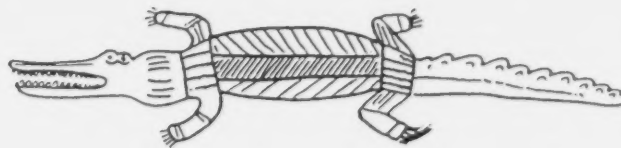
## ANIMALS IN ART

Gifted and Talented: Fourth and Fifth Grades

### NARRATIVE DESCRIPTION

Students in the regular fifth grade art class will be studying and drawing animals. Since G/T art students also attend the regular art classes, this gives the gifted art student an opportunity to take the study of animals in art much further. The G/T art students will research animals depicted in the art of many cultures including Western cultures. As the student explores, he or she will discern that art reflects and records cultures and their histories. The student will discover that works of art and artifacts from cultures portray subjects, symbols, and styles that tell us a great amount about that particular culture. Animals often are a natural subject for art works found in many different cultures.

The student will explore resources available to find information about various cultures and their use of animals in their art and artifacts. Creation of artifacts and journal assignments will communicate understandings about a chosen culture. Using animals as a theme, students will research styles of well known artists and produce a two dimensional work in a particular style in order to develop symbols for understanding their present day culture.



Students will design and set up a display at the Children's Museum in Indianapolis. Their work also will be on display at the local historical museum as well as the Matrix Gallery at Indiana University. The art work will be tied into the curriculum of the entire student body and also will be incorporated into working with the fifth grade music class.

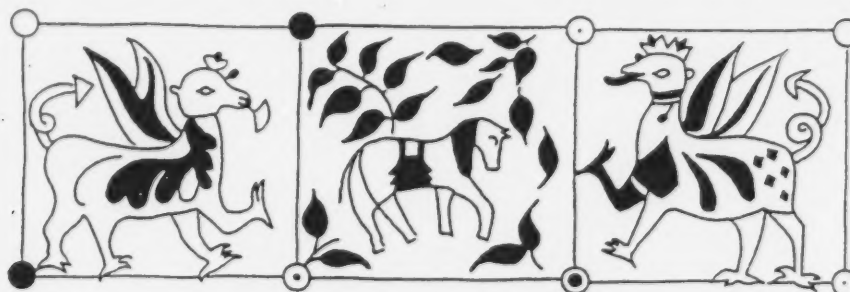
### DIFFERENTIATED DISTRICT - WIDE STUDENT GOALS

The gifted student will pursue an articulated, differentiated curriculum which will allow him or her to become an independent learner and producer of original and innovative products.

The gifted student will accept and develop his or her abilities to potential.

The gifted student will gain a realistic, healthy concepts while developing responsibility for him or herself and society.

The gifted student will consistently use critical and creative thinking processes in his or her pursuit of learning.





## DIFFERENTIATED LEARNER OBJECTIVES

The fourth and fifth grade gifted and talented art student will do research about cultural art, choosing one culture for further research about its use of animals in art. Research will be recorded in journals and communicated verbally to the teacher.

The fourth and fifth grade gifted and talented art student will re-create an artifact with an animal theme from the chosen culture using available materials.

The fourth and fifth grade gifted and talented art student will understand time and location of their chosen art and culture by demonstrating the use of maps and timelines in a journal.

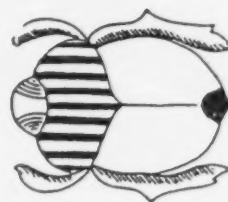
Students will research well known artists and their styles translating this knowledge into a two dimensional piece of art work with animals as a theme.

## COURSE CONCEPTS/GENERALIZATIONS

Art reflects and records culture and its history.

Works of art and artifacts portray subjects, themes, symbols, and styles.

Different cultures have used animals as themes through the ages and still do today.



### UNIT THEME

#### Theme

#### Length of time

Animals in Art of Other Cultures  
Animals in the Style of a Well Known Artist

9 weeks  
9 weeks

## EVALUATION

The journal work will be evaluated by the teacher using direct observation, individual conferences with students, and professional judgment.

The re-created artifacts will be evaluated by the teacher along with other teachers using professional judgments and predetermined criteria.

Students will evaluate their own re-created artifacts by comparing their work with authentic works and record their impressions in their journals.

G/T art students will determine and use their own criteria to evaluate the groups' museum displays.

"Art in the style of a well known artist" will be evaluated by means of a game created by the class.

## RESOURCES

### TEACHER RESOURCES

*Animals: A Drawing Workbook*. Aspen, CO: One of a Kind. 1987.

A consumable product that introduces the student to various methods and techniques of drawing images by famous artists and ideas about artists' drawings of animals. Lots of good ideas for the teacher.

*Animal*. Wilton, CT: Reading & O'Reilly. 1983.

Filmstrip and tape with animals from prehistoric to the present day.

*Birds and Beasts*. New York: Shorewood Reproductions. 1974.

Set of twelve prints and teacher's guide. Includes information and questions for looking at and talking about art.

Urban-Sontagh. *Traditional Animal Designs and Motifs*. New York: Dover. 1993.

Designs and illustrations for graphics and crafts. Includes both cultural and historical animal motifs from around the world.

Peppin, Anthea. *Nature in Art*. Brookfield, CN: Millbrook Press. 1992.

Examines how various artists depict different areas of nature in their work and describes techniques used.

Ryan, Margaret W. *Cultural Journeys*. Holmes Beach, FL: Learning Publications. 1981.

Includes many cultures and their arts and crafts. Explanation and instructions for doing these arts and crafts are included.

Wolf, Aline D. *Mommy, It's a Renoir*. Altoona, PA: Parent Children Press. 1984.

Art postcards and teacher handbook for graduated art postcard exercises. Can use exercises provided or make up activities to suit your own needs.

### STUDENT RESOURCES

Adams, Norman and Singer, Joe. *Drawing Animals*. New York: Watson Guptill. 1989.

Ten chapters of information on animals and their anatomy with helpful hints on how to sketch them.

Clutton-Brock, Juliet. *Eyewitness Books-Cat*. New York: Alfred A. Knopf. 1991.

This book includes many photos of cats (wild and domestic) presenting their anatomy, behavior, and habitats. Also included are photos of cats in the art work of various cultures.

Giovanopoulos, Paul. *Noah's Art*. New York: Abbeville Press. 1992.

A book of gift wrap demonstrating this artist's method of creating animals in the style of many well known artists.

King, David. *Eyewitness Books-Elephant*. New York: Alfred A. Knopf. 1993.

A book full of information about elephants, their physiology, behavior, conservation, etc. Includes many photos of elephants in artwork of various cultures.

Pearson, Ann. *Eyewitness Books-Ancient Greece*. New York: Alfred A. Knopf. 1992.

Describes the culture of Ancient Greece with photos of their art and artifacts.

Richardson, Wendy and Jack. *Animals Through the Eyes of Artists*. Chicago: Children's Press. 1991.

This book of animals includes visuals of animals from many cultures and time periods and animals made from many media.

Roalf, Peggy. *Looking at Paintings-Cats*. New York: Hyperion. 1992.

Examines how different artists depicted cats in their art work.

Roalf, Peggy. *Looking at Paintings-Horses*. New York: Hyperion. 1992.

Discusses various artists and how they depict horses in their art works.

## **SKELETAL UNIT PLAN: ANIMALS IN THE ART OF OTHER CULTURES (UNIT I)**

### **Grades Four and Five**



### **DIFFERENTIATED LEARNER OBJECTIVES**

The fourth and fifth grade students in gifted art will do research, through all available resources, to determine a culture or animal in which they are interested. The students will write answers, from a worksheet, into their journals, recording important information.

The students will locate their cultures on a time line and a map.

The students will sketch art or artifacts from their resources into their journals making note of different cultures and time periods. The students will re-create their artifacts using modern materials available in the classroom.

The students will visit the zoo and make comparisons with real animals and their cultural depictions of animals. Students will fill out worksheets and do required sketches of their chosen animals.

### **UNIT CONCEPTS AND GENERALIZATIONS**

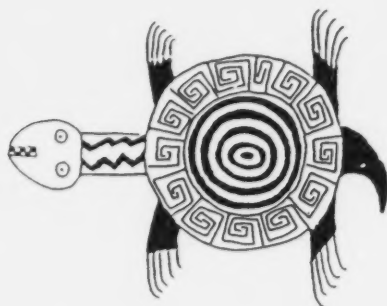
Art reflects and records a culture and its history.

Works of art and artifacts portray subjects, themes, symbols, and styles.

Different cultures have used animals as themes through the ages and still do today.

## CONTENT OUTLINE

- I. Animals can be found in the art of many cultures.
  - A. These cultures can be located on a map and a time line.
  - B. The use of art or artifact can be determined by research.
- II. Most content is to be researched and located in resources by each individual student.



## DIFFERENTIATED LEARNER ACTIVITIES

### Introductory Activities

Present cards or prints for students to look at in small groups. In their journals, record various observations.  
Example: match animal to culture, match uses of artifacts to animals.

Take a field trip to the Indianapolis Museum of Art. Look for and record animals in art in different cultures.

View filmstrip and tape "Animals" from the Wilton Art Appreciation Program. Discuss the depiction of animals in art from prehistoric times to the present.

Take a field trip to the International Festival in Indianapolis. Look for and record animals in art and artifacts.

### Developmental Activities

Choose a culture and an animal for further research. Record findings in journals.

Locate the culture on a printed map and on a printed time line.

Sketch the art or artifact from the chosen culture using colored pencils.

Visit the zoo and study the animals they have chosen for cultural studies. Record findings in journals. Do line drawings.

Using previous research, determine what materials could be used to reproduce art or artifacts with animals as a theme. Plan the re-creation of the artifacts. What adaptations must be made for the school setting?

Make a list of other animals that could have been used in place of the one your particular culture chose. Why would it work? Why not? Sketch your ideas.

### **Culminating Activities**

Re-create the artifact or art chosen to be explored.

Display artwork at the Children's Museum in Indianapolis.

Condense research information on a 5 x 7 card to educate someone viewing your art work.

The students will present their artworks and discuss their cultural influences to an audience including school board, parents, and other students.

### **EVALUATION**

Students will evaluate their own works using handouts provided by the teacher.

Re-created art and journal work will be evaluated by the teacher using individual conferences with each student.





## **SKELETAL UNIT PLAN: ANIMALS IN THE STYLE OF A WELL-KNOWN ARTIST (UNIT II)**

**Grades Four and Five**



### **DIFFERENTIATED LEARNER OBJECTIVES**

The gifted and talented art student will research, through chosen resources, an artist in whom they are interested. The student will record important information about the artist and his or her work.

The gifted and talented art student will design an animal in the style of his or her chosen artist's style and will be able to explain that style.

### **UNIT CONCEPTS/GENERALIZATIONS**

Art reflects and records a culture and its history.

Works of art portray subjects, themes, symbols, and styles.

Different cultures have used animals as a theme through the ages and still do today.

### **CONTENT OUTLINE**

- I. All artists have their own styles.
- II. Resources (art books, encyclopedias, art history books, prints, etc.) are useful in determining the distinctive style of an artist.
- III. We can use the knowledge we obtain to create in a particular artist's style.

## DIFFERENTIATED LEARNER ACTIVITIES

### Intorductory Activities

Present cards from "Mommy, It's a Renoir". Match styles, type of art, etc.

Students may review animal filmstrip from Unit I as a group or on an individual basis.

Students will look at and talk about Shorewood's "Birds and Beasts" prints.

### Developmental\ Activities

Students choose and record their chosen artists and pertinent information in their journals.

Sketch animals done by chosen artists into their journals.

Sketch other works of art done by the chosen artists. Record title, date, etc.

Show works of art by Paul Giovanopoulos. Match styles of animals to styles of well-known artists. Record observations in journals and give reasons for decisions. Look for the style of chosen artists in Giovanopoulos' work.

### Culminating Activities

Draw a simple line drawing of several animals. Finish the artwork in the style of your chosen artist. (May use oil pastels, colored pencils, and/or chalk).

Create artwork with other themes and symbols. Try portraits.

Display artwork in a prominent place at school.

Make a 3 x 5 card with information about the artist and his or her style.

Create a game, as a group, to present to regular 4th and 5th grade classes. Present a brief story of an artist. Show several prints of his or her work. See if the students in the class can guess which print is in the style of that particular artist.

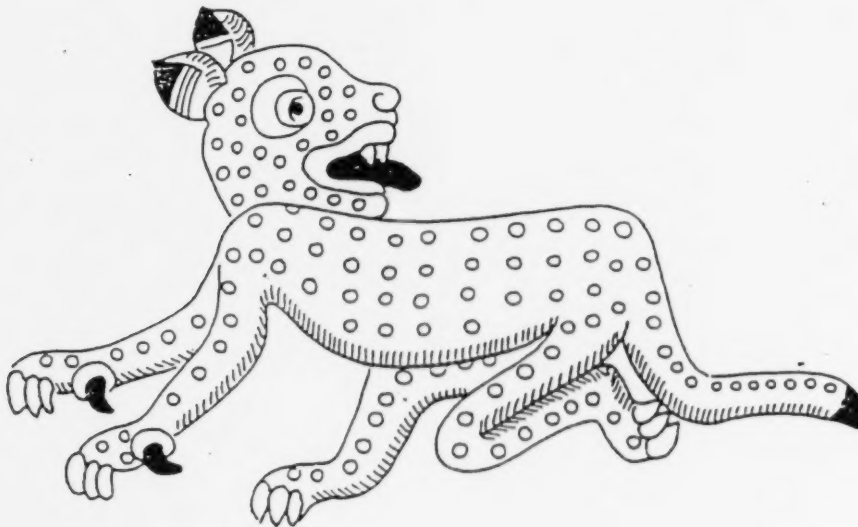
## EVALUATION

Created game will be played with the regular 4th and 5th grade students to determine if each student's work resembles a particular artist's style.

Repeat activity with teachers. Several students each morning take a poll of the teachers to see if their art works resemble different artists' styles.

Art teacher will evaluate with a predetermined list of criteria and professional judgment.

Self evaluation by each student using a handout prepared by the teacher.



## RESOURCES

### TEACHER RESOURCES

Rodrigues, Susan. *Art Smart*. New Jersey: Prentice Hall. 1988.  
Ready to use slides and activities for teaching art history and appreciation.

### STUDENT RESOURCES

Peppin, Anthea. *Nature in Art*. Brookfield, CT: Millbrook Press. 1991.  
Examines how artists depict different parts of nature in their art works.

Williams, Helen. *Stories in Art*. Brookfield, CT: Millbrook Press. 1992.  
Explains how different artists tell stories in their art works. Includes various cultures and animals.

Jeanette Meridew  
Metropolitan School District of Steuben County  
Pleasant Lake Elementary School  
Pleasant Lake, Indiana



## UNIT: BIRDS IN FLIGHT

### Fifth Grade

#### NARRATIVE DESCRIPTION

The fifth grade gifted and talented students will examine **Birds in Flight** in relationship to people and the arts. Integrated with the theme **Birds in Flight** is a multi-cultural, sciences-based approach in which students will expand on the basic knowledge and fascination they have with birds. As the exploration of birds widens, students will see the respect and admiration many cultures place on birds and how this is in turn reflected through their arts. The students will participate in many cooperative educational experiences such as collecting written and audiodata about native birds in our area, videotaping, and differentiating birds native to our area from those from other regions of the world. Relationship characteristics will vary from adapted environmental physical characteristics to flight pattern differences among similar species. These varied environmental differences will open the pathway of our exploration of various cultural, spiritual, and religious traditions that use birds as symbols. Peoples that expressed interests in birds as a subject in art forms through archeological evidence from early people to present Native Americans will be studied. Interpretation of researched information and predictions regarding the future of some endangered species will be recorded. The development of flight inspired by birds will be covered from Leonardo da Vinci's inception to the creation of the Wright brothers' first plane. Theories will be recorded and examined for evidence of what the future may hold in "pioneering" flight designs. The summative goal of this course is for students to increase their knowledge of the importance of birds in the cycle of life with a culminating project of designing, constructing, and building a bird sanctuary at our school.

Students will be asked to evaluate the total project through keeping reflective journals. They will respond to both written and drawing assignments, along with their portfolios. In keeping with our school corporation's instructional process, the student's assessment (projects, process, sketches, etc.) then determines whether the student will go on to extensions (enrichment activities) or correctives (re-teaching of unmastered skills). Summative objectives will be determined at the onset of each project.

Gifted talented students will be taking part in studio classes once every six days for a 45 minutes period during the regular school day. Once per month, Saturday expanded meetings and field trips will be offered to concentrate on cooperative learning activities.

#### DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS

The gifted student will consistently utilize critical, logical, analytical, and creative thinking skills to solve problems. Teacher and self-directed solutions will be used at appropriate times.

The gifted student will learn from accelerated methods, materials, and visual experiences which will motivate him/her to become an independent producer of original and successful projects.

The gifted student will become more in tune with nature and other cultural standards relating to people's places in nature. The student develops his or her own uniqueness and personal experiences based on learning activities, thus building upon his or her previous understanding of aesthetics.

## DIFFERENTIATED LEARNER OBJECTIVES

The fifth grade gifted art student will study birds' migration movements, importance of birds in our community, and how different cultures have interpreted birds through their works of art.

Students will read *The Loon's Necklace*, a Canadian legend about a loon, and will make inferences about a different ending to this legend because of new environmental concerns. These inferences will be shown in images similar to those of Elizabeth Cleaver, the illustrator of the book. The choice of media will be printmaking, but methods will vary according to students' selections that might include materials such as cardboard, foam, linoleum, or wood block prints.

The fifth grade gifted art student will read selected materials and come to recognize various birds common in several artists' works. During Earth Week, students will present to the school either a life size sculpture of an endangered bird or a group mural depicting the importance of birds in the cycle of nature.

## COURSE CONCEPTS/GENERALIZATIONS

Birds in our community have adapted physical characteristics unique to either rural or lake areas.

Birds have importance in the cycle of life.

Birds have inspired people throughout time.

## UNIT THEMES

| Themes                                | Length of Time |
|---------------------------------------|----------------|
| Birds in Our Community                | 9 weeks        |
| "Migrational" Movement                | 9 weeks        |
| Birds in Art                          | 9 weeks        |
| Striving to Understand Birds' Futures | 9 weeks        |

## EVALUATION

The projects, journals, and portfolios made by students will be evaluated in a variety of ways. The quality of construction, originality, and creativity will all be evaluated by students and the teacher. Evidence of research and use of vocabulary words learned also will be taken into consideration in this evaluation. The fifth grade classroom teachers will be asked to complete a rating form for each student to determine his or her strengths and weaknesses based on the unit objectives. This evaluation will be done through a personal interview and a portfolio assessment.

## RESOURCES

Audubon, John James. *The Birds of America*. New York: Macmillan. 1977.

Colored book of plates done by Audubon and reproduced by a lithographic process that includes a description of each bird with the picture plates.



Burnie, David. *Eyewitness Books Bird*. New York: Borzoi Book. 1988.

This pictorial encyclopedia of birds includes feather patterns, structure, similarities, and differences. Fascinating reference book.

Carter, Anne. *Birds, Beasts, and Fishes*. New York: Macmillan. 1991.

A beautifully illustrated books. Children love this one. The poetry is easy to understand. Illustrations are stylized to match Henri Rousseau's style.

Coomber, Richard. *A Photographic Encyclopedia of Birds*. New York: Color Library Books. 1990.

This book is a must. Coverage of over 180 bird families. This reference book is one in which text and pictures are related to particular bird families. Information can be found very easily.

*Familiar Birds Their Young and Nests*. Chicago, IL.

This picture-story print series includes 12" x 18" color photographs of native American birds and their nests.

Ganeri, Anita. *Amazing Bird Facts*. New York: BDD Promotional Book.

A great teaching tool of fun facts about birds at your fingertips. These fascinating facts are divided into sections such as eggs, hunters, birds on the water, etc.

*Incas, Aztecs & Mayas*. Santa Barbara, CA: Bellerophon Books. 1992.

This coloring book shows the many uses of bird symbolism used by Pre Columbian people. Great teaching tool to be used in multi-cultural thematic teaching.

Kennedy, Paul E. *Audobon's Birds of America*. New York: Dover. 1974.

This coloring book can be used as a reference tool in identifying many important birds.

## STUDENT REFERENCES

Broson, Ken. *Why Can't I Fly?*. New York: Doubleday. 1990.

This beautifully illustrated book, done in watercolors, is about an ostrich that wants to learn to fly. He builds a flying machine which ends in disaster until his friends pitch in to help.

Clever, Elizabeth. *The Loon's Necklace*. Toronto, Canada: Oxford Press. 1987.

This Canadian Indian tale is about how the loon gets markings around its neck. Linoleum cut illustrations.

Dugdale, Vera. *Album of North American Birds*. USA: Rand McNally & Company. 1967.

This is an informative reference book about birds of North American.

Flora. *Feathers Like a Rainbow*. USA: Harper Collins. 1989.

This Amazon Indian tale is about an Amazon bird that wonders why all the birds of the forest have such dull, ugly feathers. All the birds all go on a search for rainbow colored feathers. Beautifully illustrated.

Mathewson, Robert. *The How and Why Wonder Book of Birds*. New York: Wonder Books. 1960.

This book answers many questions children ask about birds. It includes activities that focus on inviting a bird to "visit".

McLerran, Alice. *The Mountain That Loved a Bird*. New York: Scholastic. 1985.

This tale is beautifully illustrated with simple collage works. The story depicts a bird and a barren mountain which the bird visits every year. Finally, the bird carries seeds and makes the mountain green and beautiful.

Roever, Wilfried and Roever, J.M. *The North American Eagles*. Austin, TX: Steck-Vaughn Company. 1973.

A superb book about the endangered eagles. Gives many fascinating facts. Great knowledge builder.

Sprunt IV, Alexander. *Gamebirds*. New York: Golden Press. 1961.

This is a simple to follow guide to North American species of birds and their habitats. A pocket guide to take with you.

Wetmore, Alexander. *Song and Garden Birds of North America*. Washington, DC: National Geographic Book Service. 1966.

This is a photographic reference book for adults and children to identify song birds found in North America.

Yorinks, Arthur. *Hey, Al*. Toronto, Canada: A Sunburst Book. 1986.

In this paperback edition, the janitor has the opportunity to become a bird when he discovers that being a bird isn't exactly what he thought. At long last he discovers that sometimes being what you are isn't so bad.

Van Laan, Nancy. *Rainbow Crow*. New York: Random House. 1989.

This is a Lenape Indian legend about a brave crow that saves his animal friends.

## **SKELETAL UNIT PLAN: BIRDS IN OUR COMMUNITY**

### **Fifth Grade**

#### **DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS**

The gifted student will experience greater self-esteem, when he or she is given opportunities to succeed; when he or she is unsuccessful, his or her experiences will be redirected.

The gifted student will be able to go from factual recall to application, analysis, and synthesis of information.

The gifted student will build on process skills to include communication, decision making, accountability, and group processing.

The gifted student will be a self-directed learner and take pride in what he or she does. This pride compels the student to do his or her best work and become accountable for his or her actions.

The gifted student will show concern for others. This compassion will be enhanced with cooperative learning activities that intentionally build social skills.

#### **DIFFERENTIATED LEARNER OBJECTIVES**

The fifth grade gifted students in visual arts, after a visit from Fred Wooley our local state naturalist, will analyze the purposeful importance of birds to life-cycles in our community. The student will participate in class discussions on noticeable differences of birds in our community compared with other birds from around the world. Or the student will evaluate the bird population in our community and determine if we have any endangered or near endangered birds in our "back yard".

The fifth grade gifted student in visual arts will develop a mandala centered project. The student will develop this mandala project around the themes discussed in class. The format of endangered birds or birds in our community will be the focus in respect balance harmony, symbolism, and the cyclic nature of life.

The fifth grade student in visual arts will analyze ways in which he or she may use his or her experiences to create awareness of the birds in our community. The student will illustrate ideas in any media in individual sketchbooks and write a symbolic story or poetry piece appropriate to his or her idea.

#### **UNIT CONCEPTS/GENERALIZATIONS**

An artist's experiences often are translated into his or her art work through various methods.

An artist can capture birds' plights or perils through visual or written statements.

An artist may use other cultures' motifs as "vehicles" to transport messages that focus on the artist's own symbolism.

## CONTENT OUTLINE

- I. Artist's experiences often are translated into his or her art work through various methods.
  - A. Local artists, Ann Johnson and Michael Reese, tell how their own experiences throughout life developed into their styles in wildlife painting.
  - B. Local artists, Ann Johnson and Michael Reese, reflect on why birds have inspired them to create works of art.
  - C. Local artists, Ann Johnson and Michael Reese, will relate changes they have noticed in our community relating to environmental condition.
- II. An artist can capture birds' plights or perils through visual or written statements.
  - A. The student will experience empathy for endangered birds and record their peril in his or her art work.
  - B. The student can see improvements in some bird populations and record triumphs in his or her art work.
- III. An artist may use other cultures motifs as "vehicles" to transport messages through his or her own artistic symbolism.
  - A. Students will discover that some artists, including local artists, have used natural setting motifs and multi-cultural motifs in their evolution as artists.
  - B. Students will learn that cultures from all over the world have influenced one another throughout time.
  - C. Students will comprehend that artists often use birds as symbols of strength, bravery, and peace in their art works.

## DIFFERENTIATED LEARNER ACTIVITIES

### Introductory Activities

A few weeks prior to starting the unit, students will be asked to start making observations of birds they have noticed in their daily lives. Sources will be not only in the yard or out the window, but in movies, science labs, books, and popular symbolism. Each day students will record their observations in journals and make written comments.

Students will bring observations to class, making comparisons and contrasts among their findings. After brainstorming, students will be asked to comprise a list citing all findings mentioned in their cohesive group.

Using the comprised list, students, in small groups, now must imagine their worlds if there were no birds. How would their worlds be different? They will be reminded to think of all the five senses in their documented observations. They will discuss these problems within their small groups. Finally, they will be asked to respond to the questions, "Would there be noticeable differences? What will these differences be?"

### Developmental Activities

Invite our local state naturalist from Pokagon State Park to visit our classroom and share facts about the importance of birds native to our area. What surprising jobs do they do? How would the life-cycle food chain be effected without the birds?

Make a list of birds native to our area.

Next compare and contrast noticeable differences of the birds in our community to those found in other parts of the world.

Invent a fictitious bird for our community. These invented birds may include appropriate physical characteristics of birds from other regions of the world if that characteristics serves a useful purpose. The invented bird project should be accompanied with a written explanation as to the bird's characteristics and origins, predictions of the species, etc.

Make an illustrated mini book of North American endangered birds. Concentrate on birds in our area.

Design a mandala-centered project. Symbols of harmony, integration, and balance of the cyclic nature of life should be included in this project. By incorporating these symbols into a circular pattern on paper, the students will use the mandala as a messenger of our environmental concerns.

Interact with local artists who will make references to their observations and experiences with different fowl. What changes have they noticed? What are reasons for the changes?

Select an environmental change in our lifetime that could effect birds' habitats, body structure, etc. Analyze and predict the future for the species in a journal. What are your reactions or feelings about your predictions? Record this information in your journal.

### **Culminating Activities**

Students will make observations of four artists' works that focus on birds as a central or supporting theme. Making intuitive judgments, students will interpret the artist's purposes and then record their interpretations in their journals. Students will compare and contrast the four artists' art works.

Students will show birds used as symbols of strength, bravery, etc. in at least four works of art. Students will write in their journals their own interpretations as compared to any written explanations of the art works which they have found in their research.

In a class discussion, similarities and differences will be analyzed in art works found by students.

In small group discussions, students will compare present day works of art containing birds to those of other periods in history. Conclusions will be drawn when possible.

### **EVALUATION**

Class discussions and written journal notes, comparing birds of our community to those of other regions of the world, will be read and evaluated by fifth grade group consensus.

The individual project portraying the development of endangered birds or birds in our community will be evaluated by the teacher using professional judgment along with a predetermined list of criteria. Students will be given guidelines to follow in preparing this project.

The students will illustrate their expanded awareness of birds through a short story or prose which will be evaluated by their peers using a student developed checklist.

## RESOURCES

### TEACHERS REFERENCE

- Birds. *The Way of a Bird*. Chicago, IL: Encyclopedia Britannica Educational Corporation. 1968.  
This National Geographic Society series of filmstrips and recordings is wonderfully done. Factual information, along with wonderful color images, make this series one of the best. Students sit in amazement when viewing this resource.
- Coomber, Richard. *A Photographic Encyclopedia of Birds*. New York: Color Library Books. 1990.  
A great reference book to have on your desk top. This is a very technical book. Vocabulary is difficult for students to follow.
- Krause, Bernie. *Morning Songbirds*. Berkley, CA: The Nature Company. 1988.  
A environmental sound recording of songbirds native to our area.
- Krause, Bernie. *Tropical Jungle*. Berkeley, CA: The Nature Company. 1989.  
A recording of exotic sounds found in the lush Amazon rain forest. Sounds include parrots, wrens, and many other attention getting bird sounds.

### STUDENT RESOURCES

- Children's Nature Library. *Birds*. Lincolnwood, IL: Gallery Books. 1991.  
This easy to read resource book is great for kids to use as a comparison guide.
- Dugdale, Vera. *Album of North American Birds*. USA: Rand McNally. 1967.  
This is a great book for students to use when doing comparisons among different bird species.
- Gilliard, E. Thomas. *Exotic Birds of the South Pacific*. Garden City, New York: Nelson Doubleday. 1956.  
A good book to use for classifying birds with which students are not familiar.
- Legg, Gerald. *Amazing Tropical Birds*. New York: Dorling Kindersley. 1991.  
This book offers a closeup review of fascinating tropical birds. Full of many enthralling facts that make students want to read and see more.
- Love, Ann and Drake, Jane. *Take Action*. New York, New York: A Beech Tree Paperback Book. 1993.  
This is an environmental awareness book for young people. Students are urged to do something about the environmental problems of today. Many interesting facts contained in this book.



# INTERRELATED ARTS





## UNIT: A VISUAL INTERPRETATION OF MUSIC THROUGH STUDY OF THE VIOLIN

### Fourth and Fifth Grades

The Indianapolis Public School System is undertaking significant school reform in establishing the Select School Plan which will be implemented for the first time during the 1993-94 school year. In this plan, each school offers a particular curricular emphasis which will allow parents to match curriculum with the interests and talents of their child. The success of the plan will depend on many factors, including parents' active participation and teachers' attitudes and preparation for implementation of change.

School 88, under the Select School Plan, will be a Creative and Performing Arts Center with approximately 400 students with a broad spectrum of abilities. There will be a program for gifted and talented children from grades 3-5. For that program, children will be chosen on the basis of tests, teacher evaluations, parent recommendations, and simply willingness of students to take risks. On the other end of the spectrum, there will be students with mental and physical impairments. While some of those students might be mainstreamed into regular classrooms, others will be taught in self-contained classrooms. The Performing and Creative Arts Center in School 88 is designed to meet the needs of these diverse students populations and to form a unified community of creative learning. The center will provide learning experiences to nurture the talents and explore the potential of each student.

An interdisciplinary curriculum with a strong arts component provides an initial strategy for "new learning." In this curriculum, the arts are linked to each other by focusing on a particular culture in separate units, most lasting twelve weeks. Visual art, dance, drama, and music all convey the cultural heritage and values in which the art form and work originated. By use of multiple resources which increase students' sensibilities to the subjects studied and the work of other students, it is expected that this comprehensive art program will improve the quality of education in the school. Balance will be established between art as a separate discipline, the arts as related to each other, and the arts as an element of core education. Thus, students will be given opportunities to learn about and participate in a variety of arts experiences.

Gifted and talented children will be recognized for their abilities which will be nurtured through challenging projects. The entire academic and arts programs will be differentiated for them. They will experience enriched activities, with advanced work books, and interaction with specialists. They will be more deeply involved in communication skills by writing personal academic journals and sharing their discoveries through a cooperative learning style, that is termed **the buddy system**. They will be encouraged to reinforce their knowledge by taking leadership roles in the various exhibitions and performances.

By centering the arts in interdisciplinary teaching, the relationship between creativity and intelligence will be encouraged at every level. Not only will the content of the learning receive fresh perspectives to allow greater student accessibility, but concepts of traditional academic subjects, formerly isolated by disciplines, can come alive and be linked in new and dynamic ways. Regardless of the students' differing developmental stages, all students can be encouraged to think and to learn independently. Learning skills and substantive content will thus be more successfully integrated by experiences that emphasize the creative processes in and through the arts.

The following chart outlines how this program will be integrated in the basic curriculum.



## **UNIT: A VISUAL INTERPRETATION OF MUSIC THROUGH STUDY OF THE VIOLIN**

### **Gifted and Talented—Grades 4 and 5**

#### **Rationale:**

This unit will link visual arts and music by studying and comparing elements and principals of visual design and music.

Why should the violin be the main subject of this unit? The answer is found in the International Violin Competition of Indianapolis which created substantial impact on the arts in Indiana since its founding in 1982, not only though the two weeks of competition, but also through a visual component, the "Juried Exhibition of Student Art". This exhibition involves thousands of Indiana school students who create art works based on images of the violin, visual interpretations of violin music, or portraits of violinists.

The goals of the "Juried Exhibition of Student Art" are:

- 1) To affirm the highest standards of visual arts in school.
- 2) To encourage the pursuit of visual arts as a career.
- 3) To help integrate the disciplines of the performing and visual arts in schools.
- 4) To increase community support for the arts in schools.
- 5) To heighten student awareness of the International Violin Competition of Indianapolis and its cultural importance to the entire state.

#### **Lesson 1:**

Introduction to the violin as a visual art object and as a tool for creating and interpreting music.

#### **Rational for the lesson:**

Artists have interlinked visual arts and music in both functional and expressive ways. Visual art and music share many of the same elements and principles in the process of creating works of art. For example:

1. Expression is the interpretation and communication of music and visual art elements.
2. Harmony is the vertical organization of pitches in music and organization of visual elements such as shapes, lines, textures, and forms in visual art.
3. Rhythm is the organization of sound and silence in music and organization of positive and negative spaces in the visual arts.
4. Texture is a characteristic quality of a sound in music and it is a surface quality of object in the visual arts.
5. Form is the organization of musical elements to achieve cohesive structure, and in the visual arts it is a solid, three dimensional object having length, width, and thickness.

Students will understand how different arts can use similar vocabulary to express related ideas.

#### **Lessons 1, 2, 3, and 4 resources:**

1. Promotional videocassette, filmed in 1992, about the importance of the International Violin Competition of Indianapolis for the state of Indiana.
2. Videocassette that was filmed during the first International Violin Competition in 1982.
3. Videocassette, "Violin Pressed Against the Heart," that was filmed during the second Violin Competition in 1986.

4. Audio cassette, created by Cathedral Arts, the sponsor of the "Juried Exhibition of Student Art."
5. Eight slides of great artists' works based on the theme of the violin.
6. Hand outs:
  - a. Key words in music.
  - b. Diagram of the violin, both inside and out.
  - c. Slide information.

**Objectives:**

1. Students will become familiar with the violin as an art object.
2. Students will learn about the importance and meaning of the violin competition.
3. Students will discover the internationality of the arts.
4. Student will become familiar with important art works based on the theme of music and musical instruments.

**Motivational activity:**

1. Show and tell: the students who play violins will perform music selections and explain about the violin "inside and out" as is described in the hand out (20 minutes).
2. Promotional videocassette about Violin competition (10 minutes).
3. Discussion of the film and explaining how to enter work for the "Juried Exhibition of Student Art" (10 minutes).

Time of the entire lesson - 40 minutes.

**Evaluation:**

1. Students will be able to describe the violin "inside and out."
2. Students will use new vocabulary.
3. Students will appreciate the musical ability of and international contestants in the violin competition.

**Lesson 2 and 3:**

**Objectives:**

1. Students will identify the principles of design including balance, movement, repetition, harmony, texture, and form.
2. Students will learn to evaluate works of art and use proper terminology in describing why they like a work of art or why they do not like it.

Materials and resources: filmstrip on elements and principles of design, audio cassette "Juried Exhibition of Student Art," four official posters from four different Violin Competitions.



### **Motivational activities**

1. Review and discuss visual art and music elements and principles.
2. Listen to musical selections from the audio tape "Juried Exhibition of Student Art" (10 minutes).

### **Lesson activities:**

The class will be divided into four study groups, following cooperative teaching and learning methods guidelines, each group will consist of a team with a leader, recorder, reporter, and designer. The leader will be in charge of keeping the group on the task; the recorder will write down all procedures from discussions and resulting ideas created; the reporter will be in charge of summary and presentation of the groups' findings to the rest of the class and the teacher; the designer will be in charge of making a visual form from the groups' ideas.

### **Evaluation:**

1. Each group will critique one of the four "International Violin Competition" posters.
2. Then, each group will create an idea for a new poster.
3. Reporters from each group will make presentations to the class about their projects (30 minutes).

Time of the lesson – 40 minutes.

### **Lesson 3:**

#### **Objectives:**

1. To develop an understanding of lettering and design as they relate to posters.
2. To demonstrate legible and functional lettering on posters and signs.

### **Motivational activities:**

Review of the lesson 2.

1. Evaluating the outcomes of each groups' presentation.
2. Discussing the production of the poster.

### **Lesson activities:**

Teacher and students will discuss reasons for creating posters or any other commercial art form. The class will review elements of design and their uses in designing letters and images. Students will individually develop an idea for a poster, gradually increasing their skills in hand lettering, making cut letters forms, spacing letters, and arranging letters in a given area. They will experiment with colors, lines, and shapes so that their designs quickly relate a message to the viewer.

Time for lesson – 40 minutes.

**Materials:**

Construction paper in assorted colors, white drawing paper, Speedball pens, India ink, assorted paint brushes, opaque and transparent watercolors, crayons, chalk, scissors, and paste.

**Clean up activities:**

Student save their sketches and completed works in their folders. They will return supplies and materials to the supply cabinets. They will clean the tables.

**Evaluation:**

1. Teacher will document students' abilities to apply design fundamentals to poster illustrations and to produce legible and functional lettering on the poster.
2. Students will be able to verbalize ideas about the works of art of others and their own creations.

**Lesson 4:**

Designing the poster.

**Rationale:**

Designing the poster involves a working knowledge of design, lettering, and color. The psychology of selling a product and creative thinking are important in the developing an "idea."

**Objectives:**

1. To identify elements and principles in music and the visual arts.
2. To learn proper terminology in evaluating works of art.
3. To understand reasons for studying and creating commercial art.

**Motivational activities:**

Review the visual elements and principles from the filmstrip. Discussion of the similarities among elements and principles of design in music and the visual arts. Listening to the selection of music from the tape of the "Juried Exhibition of Student Art." Presentation of the eight slides of masters' art works on the theme of the violin, and slides of student winners art work from previous "Juried Exhibition of Student Art" art shows.

**Lesson activities:**

Students will work on posters with attention to qualities for creating good posters such as readability, lettering in simple styles, compositions that are balanced with a center of interest, and good strong colors and convincing information.

**Materials:**

Construction paper, pencils, pens and inks, opaque and transparent watercolors, and assorted paint brushes, rulers, scissors, and paste.

**Evaluation:**

1. Students will exhibit their works and offer constructive criticism to other students.
2. Teacher will document the students' abilities to produce legible and functional lettering and designs on their posters and signs.

**Cleanup activities:**

Students will exhibit their finished posters on the display board. Students will store sketches in their folders and return materials and supplies to appropriate places. Students will clean tables.

Lessons 3 and 4 – 80 minutes.

**Lesson 5 and 6:**

Creating a three dimensional plaque or medallion with the violin as a major form in the design.

**Rationale:**

Clay is one of the most ancient and universal of all art media. Texture and surface decorations have an unlimited variety of creative possibilities for students to explore.

**Objectives:**

1. To increase students' understandings and appreciation of ceramics as an historical and contemporary art form.
2. To develop students' skills using basic techniques for construction of clay objects.
3. To display students' knowledge of texture, surface decoration, and color on three dimensional objects.

**Motivational activities:**

Slides and pictures of the medallions, coins, Egyptian, Greek, Roman portrait panels, reliefs carved in limestone of a sarcophagus, and painted limestone reliefs.

**Lesson activities:**

Students will start with an oil clay tile. They will add clay pieces to create designs with the elements of the violin as a model. They will add texture to the surface until they are pleased with the product. They will create cardboard walls around the tile and secure the walls with masking tape. They will add prepared plaster of Paris into the boxed clay tile. They will unmold the tile and paint it.

**Materials:**

Oil clay, newspaper for covering the tables, found objects for texturing, clay modeling tools, prepared plaster of Paris, cardboard, scissors, masking tape, and water-based paints.

**Evaluations:**

1. Students will display their medallions and will critique each other works.
2. Teacher will document the students' abilities to model and decorate clay objects.
3. Teacher will document the students' abilities to discuss historical, cultural, and contemporary clay forms.

**Cleaning activities:**

Students will arrange their medallions in glass display cases. Students will return tools and materials to appropriate places.

Time for Lessons 5 and 6 – 80 minutes.

Raetta Patterson  
Helmsburg Elementary School  
Brown County School Corporation  
Helmsburg, Indian



## **UNIT: TECHNOLOGICAL INFLUENCES IN ART**

### **Fifth Grade**

#### **NARRATIVE DESCRIPTION**

In the fall, gifted and talented art students will be selected for participation in the program through parent, teacher, peer, or self-nomination. Nominated students will be required to submit a portfolio containing writing samples and student art work. Class size will be limited to no more than 15 students. Any nominated student who does not make the class after the portfolio review may appeal.

Selected fifth grade gifted students in the visual arts will examine influences of technology on North American art from colonial times through the present. Integrated with the theme of technology will be a self study that affects the student's use of a particular technology. Technology is defined as any invention, device, tool, or material that allows for and enhances creative expression in the visual arts. As the gifted student explores a variety of literature and visual media, he or she will understand that artists, in their need to create, have sought out and embraced technological developments to enhance their creative processes.

The fifth grade gifted and talented student will participate in activities such as classroom discussions, library research, videotaping, interviewing to collect primary data, word processing, and media exploration. Gifted students will create written products about a technology chosen by the student and a self-culture/personal history study. Visual art products will be created using the student's chosen technology in individual and group explorations. Individual instruction will be given to students who select a technology that has not been previously been introduced in the regular art curriculum. Computer generated art products also will be produced by the student as evidence of the latest technology that artists have embraced. In the spring, the gifted and talented art student will participate in a videotaped presentation of his or her written and visual exploration as a culminating activity.

#### **DIFFERENTIATED DISTRICT-WIDE STUDENT GOALS**

The gifted and talented student will maximize his or her gifted potential by pursuing challenging, differentiated curriculum which will accelerate his or her learning experiences allowing him or her to become an independent yet interactive learner and leader.

The gifted and talented student will consistently utilize critical, logical, analytical and creative thinking skills to seek original solutions to teacher and student - directed problems that are timely and realistic.

The gifted and talented student will learn from accelerated methods, materials and experiences that will prepare him or her to become an independent producer of original and successful products that will satisfy individual and societal needs.



## DIFFERENTIATED LEARNER OBJECTIVES

The fifth grade gifted and talented student in the visual arts will survey literature, reference books, and periodicals to identify past and present technological developments that have influenced creation of visual art products. He or she will prepare a written report on the historical effects a particular technology has made on North American art development. The report will include analysis and evaluation of this technology and its application to the visual arts.

The fifth grade gifted and talented student in the visual arts will create a self-culture/personal history study by keeping a reflective journal throughout the program. Weekly topics will be assigned for reflection and exploration of the student's self-image. Journal entries may be written and/or drawn.

The fifth grade gifted and talented student in the visual arts will create a series of individual and group art products such as paintings, drawings, prints, or sculpture using skills needed for mastery of the student - selected technology.

The fifth grade gifted and talented student in the visual arts will combine skills and technology he or she has studied to create computer generated art products as evidence of the latest technological influence on art.

The fifth grade gifted and talented student in the visual arts will produce a videotaped presentation of his or her written and visual art products and relate his or her personal experiences during the program.

## COURSE CONCEPTS/GENERALIZATIONS

Artist continually search for new ideas and technologies that allow for and enhance creative expression.

Technology influences the way artists create.

Personal culture affects how you use technology to create visual art products.

## UNIT THEMES

- |                                            |         |
|--------------------------------------------|---------|
| 1) Historical Background of Art Technology | 5 weeks |
| 2) Using Art Technology                    | 5 weeks |
| 3) Computer Art Technology                 | 5 weeks |
| 4) Videotape Presentation                  | 5 weeks |

## EVALUATION

The written report analyzing, evaluating, and demonstrating application to the visual arts of a particular technology. Through surveying literature, reference books and periodicals a student will be evaluated by the teacher based on the clarity and depth of his or her analysis, evaluation and application of a particular technology, support of inferences with authoritative sources, accurate information, and specific examples.

The self-culture/personal history study will be evaluated by the teacher and student using a check list of questions based on the following criteria:

|                            |                            |
|----------------------------|----------------------------|
| understanding of task      | written or visual solution |
| time spent on task         | clarity of solution        |
| changes that could be made | depth of solution          |

The series of individual and group art products such as paintings, drawings, prints, or sculpture, using the student chosen technology, will be evaluated by the student and teacher in oral critiques during class time ( in process as well as the final product) and by using a check list of questions based on the following criteria:

|                               |                              |
|-------------------------------|------------------------------|
| understanding of task         | written or visual solution   |
| time spent on task            | clarity of solution          |
| changes that could be made    | depth of solution            |
| effective use of elements and | skillful use of technology   |
| principles of design          | skillful use of medium/media |

The computer art products generated on the Macintosh computer using Easy Color Paint will be evaluated by the student and teacher using a check list of questions based on the following criteria:

|                               |                              |
|-------------------------------|------------------------------|
| understanding of task         | written or visual solution   |
| time spent on task            | clarity of solution          |
| changes that could be made    | depth of solution            |
| effective use of elements and | skillful use of technology   |
| principles of design          | skillful use of medium/media |

The videotape product presenting the gifted and talented visual art student's written products, art products, and reflections on personal experience in the program will be evaluated by the teacher using a check list of questions based on the following criteria:

|                       |                              |
|-----------------------|------------------------------|
| clarity of voice      | stage presence               |
| preparation time      | skillful use of video camera |
| beginning/end credits | graphics presentation        |
| editing               | changes that could be made   |

## SELECTED RESOURCES

### TEACHER RESOURCES

Ballard, Bruce. (1990). *Easy Color Paint 2.0*. Minnesota Educational Computer Consortium: Minnesota.  
This is a good computer graphic program with a variety of options including gradient fills, transparent colors, and 256 color palettes.

Bellanca, James and Fogarty, Robin. (1986). *Catch Them Thinking: A Handbook of Classroom Strategies*. Skylight Publishing: Illinois.

This is an excellent book for planning higher level thinking activities for student research.

Gurn, Bernard. (1991). *The Timetables of History: A Horizontal Linkage of People and Events*. Zephyr Press: Tucson, Arizona.

This book shows a vast overview of the stages in history, literature, religion, arts and music, science, and technology.

McCarter, William and Gilbert, Rita. (1985). *Living With Art*. Alfred A. Knopf: New York.

This art history book contains references to various technological developments that affect art throughout history.

Taylor, Joshua C. (1976). *America As Art*. Harper and Row: New York.

This is a good reference book on U.S. history from the art world view.

Williams, Trevor I. (1987). *The History of Inventions: From Stone Axes to Silicon Chips*. Zephyr Press: Tucson, Arizona

A great fact book on every major invention and its place in historical, cultural, and scientific contexts.

### STUDENT RESOURCES

Ballard, Bruce. (1990). *Easy Color Paint 2.0*. Minnesota Educational Computer Consortium: Minnesota.

Peppin, Anthea. (1980). *The Usborne Story of Painting*. Usborne Publishing: London.

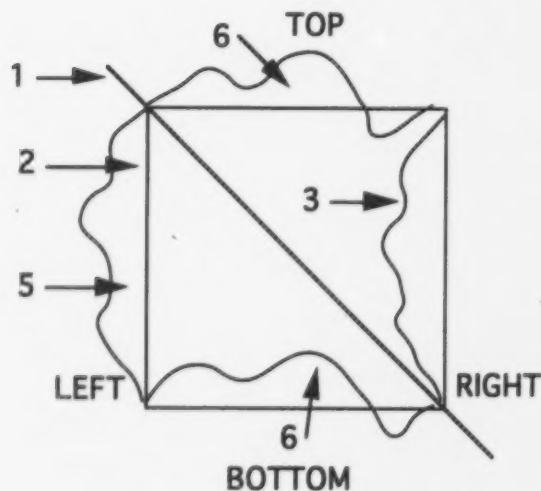
This book contains short blocks of information blocks about technology that affects painting.

Saff, Donald and Sacilotto, Deli. (1978). *Printmaking: History and Process*. Holt, Rinehart and Winston: New York.

A good technology book on printmaking.

Williams, Trevor I. (1987). *The History of Inventions: From Stone Axes to Silicon Chips*. Zephyr Press: Tucson, Arizona.

## TESSELLATIONS ON THE COMPUTER (BY RAETTA PATTERSON AFTER CAROLYN CRAIG)



1. Draw a thin, straight diagonal line using any color except black.
2. Click on the rectangle and draw an empty box with upper left and lower right corners on the diagonal line.
3. Using the pencil and black ink, draw any kind of line (straight or curved) from the top right corner to the bottom right corner without crossing the diagonal line.
4. Use the Lasso (some programs use the marquee) to capture the line including the corners.
5. Copy the captured line and paste it to the opposite (left) side of the box. Make sure you match the corners.
6. Repeat steps 3–5 this time start at the bottom left corner and draw to the bottom right corner.
7. Erase the diagonal line and the original box to get your tessellation piece. Magnify to remove some parts may be necessary.
8. Copy and paste your image together. Save as a black line image for color variations and demonstrations. Add color and details as needed.

### PROJECT 1: PATTERN

Pattern making, normally a slow, repetitious and difficult precision skill, can be made much quicker and more exciting on a computer. The computer removes the tedium of a paper/pencil project allowing students to focus on analysis and application, moving the emphasis back to the creative process.

### GOAL

Students will develop an understanding of pattern construction and its potential for creating optical effects and illusions.

Students will know that pattern making is basic to many cultures. Students will be able to identify patterns from Islamic, Native American, and African cultures.

## PROJECT OUTLINE

Look at and discuss examples of pattern. Note relationships between shapes and colors, and the effect added detail can create within a given pattern.

Using three or four shapes within a rectangle or square, plan a simple repeating sequence on paper. Try several alternatives. Select one to three of these ideas and add color. Avoid using too many colors.

Select one idea to draw on the computer. Copy and paste the idea together to create a repeating pattern. Save your pattern in black outline on a disk. Add your original color choices and save on a disk.

Add new shapes and details to your ideas. Copy and paste these changes to all parts of the pattern. Save this black outline drawing on a disk.

Experiment with different colors. If the program allows, rotate some or all of the pattern pieces for a new effect.

Note how different colors, addition of shapes, and rotation of pieces change the appearance of the pattern. Select two to four of your changed patterns and save them on a disk.

## REFERENCES/RESOURCES

Tessellations  
Islamic Patterns  
American Indian Textile Designs  
African Textile Design  
Natural Patterns





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